musical
COURIER

Canteen: USA—How "Sings" Aid GI Joe

Menuhin Sees Lights Go Up in Europe

A Music Repair Workshop on Guadalcanal

Review of the World's Music
Established 1880

NOVEMBER 1, 1944
20 cents

Leah Effenbach, pianist

THEY HELPED WITH MUSIC

HEIFETZ IN ITALY
shows his violin to some GI's during his recent USO-Camp Shows tour. (U. S. Signal Corps photo.)

NELSON EDDY,
baritone, toured the Middle East two summers ago and sang for American servicemen. (U. S. Signal Corps Photo.)

LILY PONS AND ANDRÉ KOSTELANETZ
heard with an orchestra of service men in a performance for Soviet officials on their tour of the Middle East last summer under USO auspices.

THE FIRST USO CONCERT UNIT TO VISIT THE SOUTHERN PACIFIC BOWS TO A SOLDIER AUDIENCE.
Left to right, Alexander Zakin, accompanist; Frederick Jagel, tenor; Polyna Stoska, soprano; Robert Weede, baritone, and Isaac Stern, violinist. (Official U. S. Navy Photo.)

(Below)

MRS. FRANKLIN D. ROOSEVELT AND AUBREY PANKEY,
baritone. He recently returned from an 8-months good-will tour of Latin America under the auspices of the Coordinator of Inter-American Affairs. He gave 35 concerts, including four benefits in Trinidad, Brazil and Argentina, netting more than $3,000 for the war effort, and sang for the armed forces in Trinidad and Panama. A second such tour for Mr. Pankey is contemplated. This season in the United States he includes recitals in universities under the auspices of the Association of American Colleges. His next New York appearance is on Dec. 9 in the Hunter College Series. (Photo by Harold R. Stovall.)

USO CONCERT AT THE NAVY CONVALESCENT HOSPITAL,
Palm Beach, Fla., given by Margaret Sittig, violinist, and her father, Frederick V. Sittig, pianist and accompanist. They recently played two recitals at the U. S. Naval Hospital, Portsmouth, N. H. Among the first to volunteer for USO-Camp Shows, these artists have played for thousands of service men at camps, air bases and hospitals, including Fort Monmouth, Morrison Field Air Base, the Stage Door Canteen of New York and Washington, D. C., Camp Murphy, Boca Raton, Hendricks Field, Avon Park Bombing Range, Jacksonville Naval Hospital, St. Albans Naval Hospital, Ream General Hospital, Camp Gordon, and many other posts.

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NEW YORK NOVEMBER 1, 1944 No. 3099

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The Bond of Music

Gladys Crook, who wrote articles some years ago from London for the Musical Courier, and later became connected with the Imperial Concert Agency, now is Concert Organizer in that city for the Council for Encouragement of Music and the Arts.

Miss Crook informs us that a particular feature of CEMA's work during the past year has been the arranging of concerts for the American troops in England. "These entertainments," she writes, "take place in camps, Red Cross clubs, and sometimes even in tents on the flying fields, with audiences coming in straight from flying operations." The B.B.C. Orchestra of 90 players, under Sir Adrian Boult, has played a number of concerts for American troops. Everywhere the artists go, they tell me of the tremendous interest and enthusiasm they meet. One of them wrote: 'It is like living in America, when one visits these new and complete little townships, some in English parks. There is a chapel hut, clubroom, post office, general store, barber shop, dental surgery, etc. The tents are large and fitted up with electric lights, dressing table, camp bed and other comforts.'

"I am enclosing a letter which might interest your readers, from Leonard Hirsch, leader of one of our best known string quartets, the members of which were especially released from R.A.F. to give these concerts:

Dear Miss Crook:

I thought you might care to know how our tour of American bases went.

Naturally, at first I felt somewhat uneasy about it when I heard that some of the concerts were to take place in landing fields, and especially as a few of the men came to me and asked what type of "swing music" we were going to give them, but the officer in charge having given us a truly wonderful meal from a field kitchen, made us feel ready for anything.

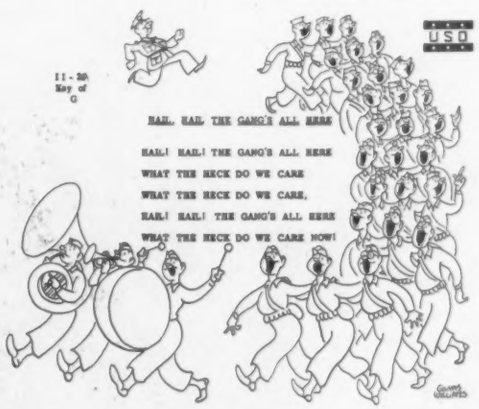
The concerts turned out to be a great success, judged not only by enthusiasm but also by the perfect willingness to listen, and by the crowd gathered outside the tent (mostly airmen returning from operations too late to obtain a seat). We all felt we did something in bringing music to them under these somewhat primitive conditions.

In another area the concerts were in more civilized surroundings, as you might say, and again the audiences showed real enthusiasm. In each instance I think our concerts were the first of the kind in these particular camps, and they are certainly eager for more. Apart from music-making, we made some very good American friends, a very important point, don't you think?

Although we all were in uniform, not holding any rank, on many occasions within five minutes the officers were calling us by our Christian names, which may show you the friendly atmosphere which prevailed.

I do hope that it may be found possible to follow up the contacts we have made at these particular stations, firstly because they need good music played to them with conviction, and secondly because making American friendships is a vital and very pleasant pastime.

LEONARD HIRSCH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HAIL, HAIL, THE GANG'S ALL HERE
HAIL! HAIL! THE GANG'S ALL HERE
WHAT THE HECK DO WE CARE
WHAT THE HECK DO WE CARE,
HAIL! HAIL! THE GANG'S ALL HERE
WHAT THE HECK DO WE CARE NOW!

"SOMEWHERE IN THE SOUTH PACIFIC" where they entertained service men on a recent USO tour are Jack Benny (left) and Stephan Hero, young concert violinist. In view of his own self-confessed prowess as a violinist, Mr. Benny shows a commendable lack of artistic jealousy. He asked Mr. Hero to appear on programs with him after their return to the United States.

The Teacher's Wartime Role

The role of the teacher, who has had to adapt himself to so many new situations since America entered the war, has been a somewhat harried one. He has carried on while the clangors of war have invaded the campus. His function, for the time being, has seemed a little relegated to obscurity, for as the old Latin writer remarks, "In time of war the arts are silent."

A student writer, Barbara L. Pullan, contributed a thoughtful article on this subject recently for the Massachusetts Collegian. She served as editor-in-chief during the first annual festival of American Musicians at Massachusetts State College in Amherst.

A great contribution which music educators are making today is their acquainting students with modern music and composers. In their fondness for the classics and the old masters too many students forget that such a thing as a modern school of music exists. More people should be familiar with such names as Debussy, Ravel, Delius, Ibert; the music of these modern European composers may be strange and different, but it has a place in the modern world with perhaps a greater place in the years to come. By hearing modern music once or twice, an acquaintance with it is obtained which may grow through repeated hearings to a genuine fondness for the work, and this is the goal concerning modern music for which many men in the field of music education are striving.

Modern music is not by any means the sole interest of music educators today. They are striving to create balance in the music field by continuing to perform the well known and loved classics, by playing works of the modern school, and by doing their own composing with the hope of keeping music ever moving onwards. Their interest in American music is also particularly valuable because it places before the ears and eyes of Americans knowledge of the music of their own country and fills a great need for this knowledge which otherwise might be lacking.

So the academic handling of music in wartime, compensating to a large extent for the general exodus of professionals from the applied field of music, is being conducted very nicely. We are fortunate in having music leaders who have recognized their duty to society and are interested in keeping music going and ever developing regardless of many difficulties and hindrances.

VARIATIONS: By Leonard Liebling

A highly interesting letter is that reprinted in Virgil Thomson's Herald-Tribune music column of Oct. 22. and written to him by Private Lincoln Kirstein, now serving in Paris with the European Civil Affairs Division of our Army. He reports that many French musicians resisted patriotically against Nazi collaboration and their anti-Semitic activities; but that on the other hand a number are under arrest for their help to the Germans.

Among the accused is Cortot, the pianist; among the acclaimed is Thibaud, the violinist, who never refused to take Jewish pupils, and who lost a son in the war. Thibaud was soloist at the recent re-opening of the Colonne Concerts under Paul Paray. The latter had retired from public life three years ago when the non-Aryan members of his orchestra in Lyons were dismissed in a body by Cortot. The Colonne Concerts now again enjoy their own name—during the occupation they were called the Gabriel Pierné Concerts because their founder was Jewish. The Grand Opera, during the liberation, will resume shortly. Its director, Rouché, was consistently an ardent patriot, as were also Auric and Poulenc. Pvt. Kirstein says that he is not sure whether Cortot is in jail, or hiding in Switzerland.

• • •

The Musical Courier has made arrangements for resumption of its Paris department as soon as regular mail service is re-established between that city and New York.

• • •

News about Sibelius has been scarce since the war began, therefore the musical world should be glad to hear something about him now. For that part of it which does not regularly read Time, I cite what that magazine quoted in its issue of Oct. 23:

Finland's craggy 78-year old Jean Sibelius was interviewed early this month, at his villa north of Helsinki, by Life Photographer Eliot Elisofon. His report:

"Age had emphasized every line and bump of his skull structure. He wore a double-breasted blue suit, black shoes, a starched shirt whose collar was easily three sizes too large, revealing a wrinkled neck. I counted six furrows between his eyebrows.

"The first thing I did was hand him two long Coronas, which I excavated in Helsinki. His eyes sparkled and he grabbed me with both arms, saying 'Cigars from America, cigars from America.'

"We sat down in easy chairs around the table and drank real coffee and cognac in sherry glasses. Sibelius asked for a large glass so his shaking hands wouldn't spill the cognac. The glass never came. He said he had one bottle of whiskey left, but was saving it. He had great difficulty lighting the stump of a Finnish Balkan tobacco cigar.

"I asked daughter Katarina, who was acting as watchdog, if it was possible to get Sibelius outside before sunset. He was very willing. He walked in the woods and sat on a bench near a stone wall.

"Sibelius told me he listens frequently to the radio and so keeps in touch with current music. 'I heard the Leningrad Symphony and I feel Shostakovich has very great talent,' he said.

"One subject he declined to discuss was his own recent work. His last work of any importance was published in 1929. Everyone is waiting for his eighth symphony. He wouldn't talk at all about this: he said, 'I am my sternest critic. I won't discuss work I may discard.'

"When asked about Negro music, he said, 'They give everything, they open their hearts.'

"I said, 'What about jazz?'

"He said, 'If I were only younger' "

• • •

Time also had some instructive and amusing remarks about the contrabassoon and its players. "Though a contrabassoonist without a symphony orchestra may be the lowest down of all musical instruments, a symphony orchestra without a contrabassoonist is not low enough." The standard bass voice of the double reed or oboe family, it has been facetiously referred to as an "ill woodwind that nobody blows good. It sounds an octave lower than the standard bassoon . . . In its long evolution since Handel wrote for it, it has changed from a vague resemblance to a child's coffin to a strong resemblance to an overcomplicated vacuum cleaner. Its 20-odd feet of wooden tubing are capable of emitting the lowest sounds known to orchestral music —lower than any at the left end of a piano keyboard. To everybody but a contrabassoonist, its Stygian burps sound like abysmal Bronx cheers."

How does one get to be a contrabassoonist? The Time writer tells how it happened to Roberto Sensale, one of the world's outstanding virtuosi on the instrument, and at present with the New York Philharmonic. As a youth in his native Naples, he aspired to be a cellist, but when he applied for a scholarship at the Royal Conservatory there, the only open course was in bassoon playing, so he took it. In 1922 he joined the Philharmonic as a bassoonist. Fifteen years later the orchestra's veteran contrabassoonist died, and Sensale "moved down an octave to take his place. He is interested in few extra-contrabassoon matters. Says he: 'I would like better to be a playing contrabassoonist than a retired bassoonist.' "

• • •

Gratefully received is the following from Alexander Greiner, one of the higher-ups of Steinway & Sons:

October 11, 1944

Dear Variations:

The following incident that happened to me the other day may be of interest as an item in your delightful column.

You have heard of the Hammond "Solovox," a rather remarkable little electrical musical instrument which you attach to the piano and play with left-hand piano accompaniment. My handling of it has met with very flattering comment by some of our mutual friends among the great in the musical world—Rachmaninoff, Josef Hofmann, Horowitz, etc. So I finally began to flatter myself on my accomplishment. But alas, my conceit received a severe jolt the other day when after playing the Solovox for about fifteen minutes last Sunday afternoon the doorman rang me up on the house phone saying: "Your new neighbors in apartment xx complain that you make too much noise with your . . . . vacuum cleaner! ! !

There you have it. And Rachmaninoff, Hofmann and Horowitz thought the Solovox a very nice musical instrument and my playing quite pleasing! Poor Solovox, poor vacuum cleaners, poor Rachmaninoff, Hofmann and Horowitz, poor Alexander and poor neighbors! It's a funny world in which everything depends on the way we see or hear things.

Kindest greetings,

Very sincerely yours,

Alexander Greiner

• • •

Variations had a paragraph about Italians stealing the furniture from Grace Moore's villa on the Riviera, and her comment on the happening, "After I had sung so many of their operas!"

This department now receives the attached letter, which ought to cover Miss Moore with confusion—but it won't:

San Francisco, Oct. 14, 1944.

Dear Variations:

As an Italian and an artist, I am covered with embarrassment at the antics of my countrymen.

STEALING Miss Grace Moore's furniture from her villa. For shame! And after Miss Moore "had sung so many of their operas."

Why couldn't they forgive and forget?

Con dolore,

Quattiero Bartalini

• • •

Menuhin, returned from France not long ago, says that Furtwängler several times refused to conduct Nazi-sponsored concerts in Paris. His report on Furtwängler conflicts with those other rumors that made the conductor out an ardent Hitlerite. It would be worth while to know the truth about him.

• • •

Toscanini and Leonard Bernstein met the other day and talked for ten minutes, during all of which time the latter called his famous senior, "Mr. Toscanini," and Toscanini addressed him as "Maestro."

CYNTHIA'S MUSICAL EDUCATION

***Professor*—"A little more rhythmic consciousness in this Opus, please."**

***Cynthia*—"Oh, Opus-popus! It's a humoresque, and I'm trying to be funny."**

CANTEEN: U. S. A.

"Sing" Sessions Bring Hearty Relaxation to Fighting Men Far From Home

MARTHA B. REYNOLDS

By MARTHA B. REYNOLDS

Portland, Ore.

Smoke gets in your eyes and a lump in your throat at the bursts of music, when you push your way into the George A. White Service Men's Center in Portland. Here over 2,000 soldiers, sailors and marines enter every day. Weekends have added up a score as high as 8,000. At any time, from daylight to midnight, from the first floor lounge, with its throngs of service men, up to the cooks' training school, there comes a melodious mixing. Juke-boxes, thrumming guitars, harmony (?) of accordions, and boogie woogie, join in with the songs from the huddle of men around the piano.

Someone has said, "Music is as necessary to the service man's heart as bread is to his body, and he wants it loud and sweet. No matter whether he is shining his shoes, polishing his gun, or writing his letter home." Singing the old songs "bucks him up," be he singer or listener. Such favorites as Smiles, Let Me Call You Sweetheart, and Home on the Range, make things worthwhile seem closer. Over There, Anchors Aweigh, and The Caisson Song keep ringing in his ears after he goes on his way out into the sordid world of war.

The weekly bulletin announces programs of continuous music, besides listing the snack bar, library, game room, arts and crafts work shop, pressing room, shoeshining, mending, and dormitory of over 600 beds, where everything is free to all in service. Fourth floor "tea dancing" with charming aides, classes for raw recruits in first stepping to music, Little Theatre comedies, third floor music broadcasts, dancing with the Air Base orchestra, and a remarkable library of phonograph records—these are just a small part of the musical activities.

Weekly Musical Show

The real "Canteen" musical show is scheduled every Sunday afternoon at 5:30, a sort of zero hour when the home folks are all together miles away. This hour of serious and bright programs has been offered by over 2,000 of Portland's best professional talent, without a skip, during two years. It is given without formality, right in the center of the large first floor lounge. The snack bar is closed, the men are free to come and go, or to bring their friends. Some slouch lazily in the big comfortable chairs, but concert audiences were never more attentive and appreciative.

Schubert's Ave Maria and Kreisler's Schön Rosmarin share the program with grand and light opera. Programs range from widely known artists—both singers and instrumentalists — to high school choruses and orchestras. (And how the boys do cheer the good-looking young girls!). The programs have included a really professional chorus of welders' helpers and electricians from one of Portland's shipyards, and a highly talented group from the Institute of the Blind, that had as a member a cultured Chinese tenor, whose son is piloting a plane "somewhere in China."

Group Singing Popular

And then comes the half hour for which every service man has been eagerly waiting, the "everybody sing." Soldiers and sailors who are passing by crowd in, and standing room is scarce. Hundreds of song sheets have been passed out, and every individual feels that he or she is a part of it.

Blocks away can be heard the ringing voices of sailors, soldiers and marines, forgetting for that half hour the grim part they will be asked to play in the theatre of war. For many whose voices have been raised in these rollicking songs are silent now; many who have enjoyed the relaxing comfort of the "homey" atmosphere of the Center will never know comfort again.

The song leader has discovered a beaming young Australian, so he is dragged out to the boy's cheers, and sings the popular ballads of his native homeland, plus Waltzing Matilda. A British boat must be in, for there is a group of "limeys." One of them is asked to the "mike," and with his help all join in singing Tipperary and Loch Lomond. A marine has just come home; with his ribbons and star, he offers to show a mimeographed copy of Down in Guadalcanal. Three buddies went into Guadalcanal, but only two came out. So the other lad wrote this song, telling of the wooden cross left to mark the grave over there. A group of men gather around the piano to share in these memories.

Reluctantly the half hour of singing comes to an end, with all standing and joining in God Bless America. For the past two years these programs have been a regular Sunday "must," under the volunteer direction of the writer.

Other Requests

The interest does not stop at the George A. White Service Center. A British boat is in port, a request comes to the musical director. ("We are going to have a dinner and dance. Can't you send us some nice young singers?") A group of men are going out from the Vancouver barracks. ("Please, we do want a vocal duet at the chapel service.") At the Air Base a commanding officer is giving a farewell dinner to his men and "music will help so much."

It is all a part of the services rendered by Portland's famous hospitality center. Named in honor of the late Major General George A. White, beloved commander of the "fighting 41st," it is famed throughout the world. This center is operated by the City of Portland, and is not connected with the USO. In each day's program music plays an important part, for the American fighting man must have his music!

Martha B. Reynolds, the writer of this article, is a pianist, organist, and teacher of Portland, who serves as Volunteer Director of Music at the George A. White Service Men's Center.

JUNIOR HOSTESSES AID IN THE NIGHTLY "SINGS"
(Photo by Hal White, Jr.)

"Met" Opera Guild Will Mark 10th Birthday

The Metropolitan Opera Guild held its first meeting of the season Oct. 10 at the Hotel Pierre, with more than 500 members and guests present. Lucrezia Bori presided and introduced Mrs. August Belmont, the guild's founder, who returns this year as president. Announcement was made that the guild's tenth anniversary will be celebrated at a birthday party at the Metropolitan Opera House in January. The educational program this season will be expanded to include four junior performances of grand opera offered to the public, private and parochial schools associated with the guild in Greater New York, New Jersey, Long Island, Westchester and Connecticut. A fifth performance has been requested. The first of two matinees of Aida will be given Dec. 15, with two Lohengrin performances to follow. One of these will be broadcast by the Blue Network.

A new feature is the installation of four desks for advanced music students and critics at the sides of the dress circle at the opera house with lights provided to permit the study of scores.

War activities will include the collection and distribution of musical instruments for Army and Navy units in the South Pacific, supplementing a similar collection by the guild of nearly 2,000 instruments in the last 18 months, which have been distributed through the Red Cross to service hospitals in nine states. Some 400 new instruments have been purchased for hospitalized soldiers and sailors from contributions, among which was a gift from the New York Community Trust Chest.

A new book, Metropolitan Opera Milestones, which will be issued at the opening of the opera season this month, was described by Mrs. John DeWitt Peltz.

Guests of honor at the meeting were Edward Johnson, general manager of the Metropolitan Opera Association, and Jarmila Novotna, soprano. Two new Metropolitan Opera members, Mimi Benzell, soprano, and William Hargrave, baritone, were heard in songs.

Casadesus Writes Song for the Liberation of Paris

Robert Casadesus, pianist, has composed a Song for the Liberation of Paris, inspired by recent events. The work was first played, in a two-piano version, by Casadesus and his wife, Gaby, on Sept. 30 on a War Fund Program over WQXR. It is dedicated to Germaine Frank, in remembrance of her father, Georges Clemenceau, and of her son, killed in the war.

Mr. Casadesus began his current season as soloist with the New York Philharmonic-Symphony at Carnegie Hall under Artur Rodzinski, playing the Mozart C minor Concerto K. 491 Oct. 26 and 27, and on Oct. 28 and 29, the Saint-Saens Piano Concerto No. 4, in C minor. This is the beginning of a tour of 61 appearances which marks Casadesus' 22nd year of world appearances, during which time he has given 1,100 concerts.

SAN FRANCISCO

Coast Opera Devotees Applaud Falstaff and Salome Revivals

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—At this point all the artists engaged for the 22nd season of the San Francisco Opera Company have, with one exception, been heard, and all but three of the 15 works of the repertoire have been presented. If through the remaining ten days there is nothing but accident, trouble and grief, the 22nd season will still go down on the books as the finest the San Francisco Opera has ever had. The general level of the performances has been amazingly high. A few, notably Forza del Destino, Salome and Lucia, were perfection itself, and all have been singularly beautiful in their total effect.

As previously reported, the season opened with a magnificent Aida starring Stella Roman in the name part, with Frederick Jagel as Rhadames, Ezio Pinza as Ramfis and Margaret Harshaw as Amneris. Harshaw was new to this town, and made a very profound impression which was confirmed and deepened by her later appearances in Salome and Falstaff. She is certainly one of the major contraltos of the present day.

Other artists of that opening cast were very familiar here, and, fine as it was, each of them scored a more emphatic success in later assignments. Jagel came into his own as the perfect Herod in Salome, Roman was the most beautiful Leonora in Forza del Destino whom I have ever seen and heard, and Warren's great evening came with a warm, vital and grandly sonorous Rigoletto. Pinza surpassed even himself as Mephistopheles in Faust and as Father Guardiano in La Forza.

Salome and Falstaff Heard

Salome was revived after many years' silence with Lily Djanel in the name part, which she did with striking dramatic power and vocal skill. But Salome remains a conductor's opera, and the foremost star of that occasion was George Sebastian, who directed the turbulent, sensational score with the utmost mastery and ease.

Lily Pons was her invariably glamorous and vocally magnificent self in Lucia, Lakme and Rigoletto, and while all these were excellent, there was a super-plus of vocal gold-leaf to the Lucia, in which Pons was supported by Jan Peerce and Ivan Petroff. Peerce's virtuosity and immense, ringing tone have been as glorious as ever throughout the season. He has still to sing Masked Ball for the first time in this town.

Petroff's great moment came as Ford in Falstaff, also a revival after long neglect. He was a quite marvelous Ford, and might well have been "made" by that proverbially lucky role if he hadn't been well established long before. Salvatore Baccaloni was the gross, huge and wonderful Falstaff; this was his major assignment for the season.

Beside Harshaw and Djanel, other local debutants of the season have been Bruno Landi, whose delightful lyric tenor was heard to particular advantage in Martha; Virginia MacWatters, a light coloratura, who sang Musetta in Boheme and Susanna in the Secret of Susanna, and will sing Olympia in The Tales of Hoffmann; and Vivian della Chiesa, a particularly effective Marguerite in Faust.

In his first local appearance, Hugh Thompson, an excellent light baritone, played and sang Count Gil in The Secret, which was given as a curtain-raiser to Salome.

Licia Albanese seems to have sung in practically every cast this season, and always with delicacy, warmth, and the utmost refinement of musicianship and style. Other important, well known participants have been Raoul Jobin, perhaps the finest French tenor in today's operatic world; Charles Kullman, Hertha Glaz, Francisco Valentino, Lorenzo Alvary, Alessio de Paolis, Thelma Votipka, George Cehanovsky, Roberto Silva and John Garris.

New Conductors Bow

New conductors were Sebastian and William Steinberg, one of those fantastic people who direct rehearsals of Falstaff from memory and who manage to combine the maximum of precision with the maximum of expressiveness.

General Director Gaetano Merola has done the best conducting of his career, and has done more of it than usual. Kurt Herbert Adler has given us the best chorus in the history of the company, and Armando Agnini has performed more than the customary prodigies of staging.

Special features of the last week of the season will be Carmen with Risë Stevens, Jobin and Valentino, and The Tales of Hoffmann, which the company has never given before. This is scheduled to include almost the entire roster of singers, and for it Agnini seems to have some extra tricks up his sleeve.

BACKSTAGE CHEER IN THE GOLDEN GATE OPERA SEASON.
Leonard Warren and Hertha Glaz, who sang leading roles in La Forza del Destino with the San Francisco Opera, clink cannikins between the acts. At rear are two other members of the cast, Alessio de Paolis and Lorenzo Alvary. A stagehand carries on—or off. (Photo by R. Strohmeyer.)

YELLA PESSL,
harpsichordist and director of the Bach Circle.

Bach Circle to Feature Early American Music

Songs of the American Revolution and music of that period will be featured at the opening concert of the Bach Circle of New York, on Nov. 13 in the Alexandria Ballroom of the Metropolitan Museum of Art. The program includes songs by Francis Hopkinson, one of the signers of the Declaration of Independence; two sacred songs by C. P. E. Bach, a handwritten copy of which, dated 1774, was found in the archives of the Moravian College, Winston Salem, N. C.; and music by Haydn, Arne and Handel which was played in churches and concert halls and homes in the late 18th century. The assisting artists at the concert will be Jean Carleton, soprano; Orrea Pernel, violin; Yella Pessl, harpsichord, and Janos Scholz, 'cello. Other Bach Circle concerts will be held this season on Dec. 11, at St. Paul's Chapel, Columbia University, with Carl Weinrich, organist, presenting an evening of Bach and his contemporaries; and two Town Hall concerts on Jan. 22 and Mar. 26. Membership in the organization, according to its director, Yella Pessel, has reached higher figures than ever before.

Boston Opera to Visit Baltimore

The Boston Grand Opera Company opens a season in Baltimore on Nov. 3 with a performance of Il Trovatore, presenting Leonora Corona (Leonora), Georgiana Bourdon (Azucena), Enrico Rossini (Manrico), Mario Cozzi (Count Di Luna). Nov. 4, Virginia Pemberton will sing Violetta in La Traviata, with Ward Richard (Alfredo) and Robert Shilton (Germont *père*). Two performances are listed for Nov. 5—Tosca in the afternoon, with Leonora Corona in the title role, Enrico Clause (Cavaradossi) and Mario Cozzi (Scarpia); in the evening, Carmen, presenting Winifred Heidt (Carmen), Elva Reta (Micaela), Norbert Ardelli (Don Jose), George Doubrowsky (Escamillo), Nino Carboni (Zuniga). William Spada is musical director.

Olitzki Booked for Concerts

Walter Olitzki, baritone of the Metropolitan Opera, sang Western engagements in October, at Branch Agricultural College of Utah, Cedar City, Utah, Oct. 16; 19, Eastern Oregon College, La Grande, Ore.; 21, Whitworth College, Spokane, Wash.; 25, for the Bear River Valley Concert Association, Tremonton, Utah; 30, Marymount College, Salinas, Kan. On Nov. 7 he is to appear at Greenbrier College, Lewisburg, W. Va.; 8, Concord State College, Athens, W. Va.; 10, State Teachers College, Mansfield, Pa.

Metropolitan Adds 5 More Singers

The engagement of five more singers, in addition to those announced recently, was made public by Edward Johnson, general manager of the Metropolitan Opera, on Oct. 25. They are Jeanne Palmer and Beal Hober, sopranos; Richard Tucker, tenor; Frederic Gynrod, baritone, and Philip Whitfield, bass.

Miss Palmer, a native of New York, has been heard in New York and elsewhere in recitals, as soloist at the Lewisohn Stadium, in the role of Fevronia in the first U. S. stage performance of Rimsky-Korsakoff's opera Kitesh with the Philadelphia Orchestra, and in the Detroit Symphony production of Rocca's opera The Dybbuk.

Miss Hober, also a New Yorker, has sung as soloist with the New York Philharmonic, Boston, Philadelphia, Rochester, Toronto, Montreal, Pittsburgh and other leading orchestras, at the Berkshire Symphonic Festival, in recitals and on the radio. She is a dramatic soprano, with experience in Wagner roles.

Mr. Tucker, New York tenor, has been heard in concerts at Town Hall and elsewhere. Mr. Gynrod, born in Mexico City of German extraction, is a former member of the Vienna State Opera. Mr. Whitfield, who was born in Richmond, Va., has sung with the Philadelphia-La Scala, Columbia and Canadian opera companies.

City Center Opera Adds 2 Productions

Puccini's Manon Lescaut and Johann Strauss' The Gypsy Baron, in an English version by George Mead, will be added to the productions of the New York City Opera Company this season, according to an announcement by Laszlo Halasz, conductor. The season opens Nov. 9 with Manon Lescaut and continues for three weeks (22 performances), including also La Boheme, Tosca, Traviata, Cavalleria Rusticana and Pagliacci. William Wymetal will stage the Strauss work, with Jessie Royce Landis as director of English dialogue. Manon Lescaut will have sets by Richard Rychtarik, and Hans Sondheimer will be technical director.

Among singers re-engaged are Dorothy Kirsten for Manon, Irma Gonzalez for Mimi and Nedda, and Natalie Bodanya for Musetta. Frances Cassard, young American soprano, will make her U. S. debut as Tosca. Other singers new to the Center are Polyna Stoska, Hazel Hayes and Mobley Lushanya, sopranos, and Elizabeth Wysor, contralto. The tenor roster includes Mario Berini, Norbert Ardelli, and Eric Rowlton, re-engaged, and William Horne, Thomas Tibbett, Romolo De Spirito and Artur Ulisse, newcomers. The baritone and bass contingent includes four re-engagements—George Czaplicki, John De Surra, Emile Renan and Stanley Carlson—and five artists new to the company—Jess Walters, formerly heard with the New Opera Company, Ralph Herbert, Ralph Telasco, Carlton Gauld, formerly of the Paris Opera-Comique, and Reed Kennedy.

MENUHIN SEES LIGHTS GO UP IN EUROPE

By MARY L. STOLTZFUS

About two o'clock on the morning of Oct. 12 Mrs. Yehudi Menuhin was awakened by a loud knocking at the door of her New York house. She looked out and saw standing on the steps her husband, returned in unscheduled wartime fashion from England, where he had gone to play concerts at the invitation of the British Government, and France and Belgium, where he had extended his stay at the direct request of General Eisenhower.

Menuhin was carrying his violin case—but it did not contain his famous Stradivarius. The violinist had left that at home, arranging to borrow an instrument from W. E. Hill & Sons in London for overseas fiddling. Incidentally, they furnished him with a Guarnerius of 1742, the same year as his own violin.

On the flights over and back Menuhin used his violin case for carrying gifts. Eastward bound, he took with him nylons, lipsticks, candy. Returning, he carried a bottle of champagne, a camembert cheese, French perfume and silk scarves.

Menuhin received the press the next afternoon. Reporters filed into the French drawing-room on the second floor, which, lighted by a huge bow window, made an ideal setting for photographs of the violinist with his children, Zamira, five, and Krove, four years old. Menuhin remarked that he had only stayed once before in this house, which he had taken a year ago—the reason being a concert itinerary which, drawn on a map of the world, would be long and as full of zig-zags as a graph of prosperity.

Combining his regular concert tours with overseas appearances for the troops, the first lap of his trip took him in March and April to the Aleutians (59 concerts), and to Hawaii in July (26 concerts for the services, three regular ones). At the end of August, after playing at Hollywood Bowl, he set off for England, his second wartime trip there, which this time was combined with a visit to the Continent, concerts in Antwerp, Brussels and Paris.

Paris Almost Itself Again

The Paris concert—heard in the Opera House with the Paris Conservatoire Orchestra for needy war victims—was the first regular public concert to be given in the French capital since its liberation. The occasion also presented Menuhin as probably the first foreign artist to give a concert in North Europe since the occupation. He played the Mendelssohn concerto—a work banned during the Nazi regime because of its Jewish origin.

Menuhin found that Paris, with true French resilience, has already recovered in a remarkable degree from German dominance. Gun-fire and raids did little damage. Still less impression was made psychologically. It seems that the occupying Germans, who no doubt had heard all their lives about the delights and gaiety of Paris, the witty conversation and keen repartee, were genuinely hurt and puzzled when they found they could not capture these treasures of the French spirit as they had the tangible properties of the Louvre and other art centers. A German question to a loyal Parisian was answered by a shrug, a "*Je ne sais pas,*" or silence.

The Conservatoire Orchestra, Menuhin found, was up to full strength, and had been giving concerts throughout the occupation.

Whereabouts of Some Musicians

As for individual musicians, he reported that Pablo Casals, the cellist, whose safety had been in doubt in this country, is living in the south of France, hale and hearty. He and Jacques Thibault, the violinist, are high in the good graces of Frenchmen because the public is sure of their political loyalty.

Wilhelm Furtwaengler, the German conductor, is another musician extremely popular in France because of his attitude toward the Nazis. Furtwaengler refused to conduct in the occupied countries while they were under German rule. Alfred Cortot, the pianist, on the other hand, Menuhin said, had "done for himself" by collaborating with the conquerors.

Another prominent musical figure whom the violinist inquired about was Georges Enesco, composer and Menuhin's former teacher, who, he said, is safe in Rumania. Jean Françaix, the composer, is well and continues his work.

Concerts for the troops were given by Menuhin in Versailles, Antwerp and Brussels, one of them only four kilometers from the fighting front.

Appearances in England

The English portion of the tour represented appearances in hospitals, for soldiers (one of these was held in Salisbury Cathedral), for war workers at factories in Coventry and elsewhere, and for the British Home Fleet. Five days were spent with the fleet, and included a brief voyage in a submarine, a concert played in the "well" of an aircraft carrier, and an interlude as soloist with the Home Fleet Orchestra. Menuhin played the Bach Double Concerto with the orchestra's first violinist.

Altogether, this English-French-Belgian tour comprised over 45 concerts, which sometimes called for three appearances a day. It would have been two weeks shorter, but for the cable sent by General Eisenhower to Lawrence Evans, Menuhin's manager. War department rules forbid direct quotation, but the message requested that Menuhin's management cancel all arrangements for him up to October 13, as his presence in Europe with American troops was considered essential in its effect upon their morale.

BACK IN NEW YORK, after a whirlwind six-weeks' tour of England and liberated Europe, Menuhin is seen with his daughter Zamira, five. He gave 45 concerts in such oddly assorted spots as an aircraft carrier, the Paris opera, the Salisbury Cathedral, and a hall in Brussels less than two miles from the fighting front. With Zamira he is examining a new album of his RCA-Victor recordings, released while he was overseas.

Florence Reopens Opera

The opera season in liberated Florence opened on Oct. 29 when Tullio Serafin conducted a performance of Verdi's Falstaff in the Teatro Verdi, according to an overseas dispatch to the Office of War Information.

The United Nations restored opera as soon as possible in Italy. The San Carlo Opera in Naples was reopened on Nov. 16, 1943, under the general direction of the British occupying forces. The productions there, as well as in Rome, where the Americans are in control, are the work of Italian artists.

TAKING THE SUN →
on the roof of his New York apartment, Moriz Rosenthal, eminent pianist, is seen with his wife, Hedwig Kanner Rosenthal, and the latter's 10-year-old pupil, Neil Levenson, who recently gave a half hour's piano program on the radio.

RUSSIA HONORS 2 MASTERS

By G. POLYANOVSKY

The Stanislavsky and Nemirovich-Danchenko Opera House marked, somewhat belatedly but very successfully, the centenary of the birth of Nikolai Rimsky-Korsakoff with three of his rarely produced short operas: Kaschei, Mozart and Salieri.

Rimsky-Korsakoff's musical interpretation of the fairy tale of the Immortal Villain, Kaschei, and his kingdom of evil is profoundly epic and purely Russian in ideas and content. It helped the theater create a vivid production, all the more interesting because the work had not seen the stage for many years.

The 120th anniversary of the birth of the Czech composer Smetana was celebrated in Moscow with a presentation in concert form of his charming opera Dalibor. The universal fame of the Czech master is mainly founded on his opera, The Bartered Bride, and his symphonic poems. These bear out incontestably the versatility of the composer in the musical dramatic genre. While The Bartered Bride captivates with its sparkling humor, Dalibor fascinates with its lyricism and its appealing heroic theme.

The splendor of the mass choruses, the lovely arias and ensembles place the opera Dalibor on a plane which deserves not only concert but stage production. Voskresensky gave a faithful impersonation of Dalibor, and Mme. Kapinos capably rendered the role of the brave Czech girl Milada. The performance aroused keen interest in the audience.

Children's Committee Active

The Children's Committee, concerned primarily with the publication of special music literature for children, is functioning actively in collaboration with Soviet composers. It publishes instrumental pedagogical literature of light music and choral literature for children.

All new compositions of this kind are carefully discussed, analyzed and criticized before being approved. Dmitri Kabalevsky's recently finished Theme and Variations for piano was unanimously approved by the composers present at the recent meeting of the Committee.

LATIN AMERICA: Mexico Concludes Brilliant Opera and Concert Season

By VERNA CARLETON MILLAN

MEXICO CITY.—A summing-up of Mexico's May-September summer season reveals that we have had one of the most crowded schedules on record, with two opera companies, symphonic and individual concerts running simultaneously. It is unfortunate that, as yet, no attempt has been made to spread these activities out over the year, with the result that we are either rushed to death or faced with an utter dearth of recitals.

This year everyone tried to take advantage of one of the biggest tourist booms in history and the presence of so many Americans in Mexico did swell box office receipts. However, the question that confronts us now is, How long will this boom continue? Mexico, at the present moment, offers great possibilities for the concert artist. Halls are crowded, the audiences enthusiastic and the press unusually receptive.

European Visitors Aid Box-Office

What the panorama will be in peacetime, is something else again. It seems, to this reviewer at least, that many of the very praiseworthy, if overly optimistic plans for Mexico's musical life, based on this year's successes, are not taking into consideration the great number of foreigners in the country at present, who cannot be considered a permanent part of the population. There are many nights in the Fine Arts Palace when one hears practically no Spanish spoken during intermission. There are literally thousands of European emigrees in Mexico City at this moment, many of them people of means who formerly supported the best of Europe's musical life. These are the most enthusiastic concert-goers here now, the people who have the financial means to fill up the orchestra seats and the boxes, formerly empty. However, with the liberation of Paris and other reconquered capitals, most of these families are waiting for the first boat or plane reservation back home. With them will go the ermines, diamonds and black ties that gave our concert halls and opera season an unexpected note of luxury.

What remains to be seen is this: have these war years awakened a genuine desire in the Mexican people for good music that will permit the economic backing of many ventures now supported by a large foreign audience, or shall we return, after the war, to the old state of affairs when most artists came to Mexico thinking in terms of cultural good-will rather than financial rewards? Upon the correct answer to this question, the entire structure of Mexico's future musical life to a great extent depends.

STARS OF OPERA AND CONCERT IN MEXICO.

Left to right, Jascha Horenstein, Carl Alwin, Armand Tokatyan, Frederick Jagel, Eugenia Rocabruna, Fanny Anitua, Regina Resnik, Carlo Morelli, Ernest Reomer, Raquel Saucedo, and seated, Humbert Mungnai. (Photo by Verna Carleton Millan.)

National Opera Stages Pélléas

The season of the National Opera of Mexico was a great success from every standpoint. After weeks of routine and often banal repertoire, given under the mistaken delusion that Mexican audiences haven't progressed beyond Traviata, we finally heard Debussy's Pélléas et Mélisande, superbly sung by the lovely Marcelle Denya in the title role, with Raoul Jobin as Pélléas and Golaud sung by John Brownlee. It was a difficult test for a young Australian like John Brownlee to be placed beside two masters of French diction and phrasing, but he triumphed magnificently.

All of the stars imported from the United States added lustre and brilliance to the performances. Particularly outstanding was Mozart's Don Giovanni with the lovely Stella Roman as Donna Anna, Hilde Reggiani as Zerlina, and Regina Resnik—a truly fine discovery—as Donna Elvira. The Mexican singer Roberto Silva gave a striking interpretation of the title role admirably seconded by Bruno Landi as Don Ottavio and Salvatore Baccaloni, who made an unforgettable Leporello. Baccaloni had one of the greatest personal successes we have seen here in some time and in Don Pasquale also he found an ideal role. Frederick Jagel as Don Alvaro and Carlo Morelli in the role of Don Carlos were admirable foils for Stella Roman in La Forza del Destino. Armand Tokatyan gave his most notable performance as Alfredo in Traviata.

Jascha Horenstein returned here to direct Don Giovanni for the National Opera. His fine musicianship and sensitive understanding of this particular composer added much to the success of the evening. The opera has been very fortunate in its directors this year, having had the excellent assistance of Jean Morel; Gaetano Merola, who was brought down from San Francisco; Carl Alwin, Guido Picco and others.

Beecham's Visit Poorly Publicized

We regret that we can give no firsthand information about the Mozart Festival held here under the direction of Sir Thomas Beecham due to the fact that the new and somewhat hastily improvised company does not seem to have its publicity organized as it should.

Perhaps next year this company will rectify some of its errors, for otherwise it is not fair that artists of the calibre of Beecham be brought here without proper facilities for the press.

Concert Highlights

Ricardo Odnoposoff, young Russian-Argentinian violinist, gave three concerts here last month, proving once again a veritable discovery. There is little he cannot play, so versatile is his talent. Bach's Sonata No. 1 in G Minor possesses, in his hands, a truly organ-like sonority. His playing of Mendelssohn's Concerto was a rippling, prismatic joy. Other composers on his very successful programs were Max Bruch, Beethoven, Reger, Paganini, de Falla and Kreisler.

Claudio Arrau, a perpetual favorite of Mexican audiences, gave a series of concerts here, just ten years after he was heard in Mexico for the first time, then a young and meteoric talent with a dazzling technique. Maturity has proved, however, that his is a solid and substantial art, too often unappreciated owing to the ease and facility with which he plays. Mozart, Liszt, Debussy, Brahms, Ravel and de Falla were featured on his brilliant programs.

October was devoted to a Chopin Cycle of six recitals by Brailowsky at the Fine Arts Palace under the auspices of the Daniels Concerts. In spite of the fact that there is no one living, perhaps, who plays Chopin better than Brailowsky, we cannot help but wish that the exigencies of the box office had not triumphed over the pianist's own plans. However, Brailowsky's shimmering tone and sensitive interpretation have made this cycle one of the outstanding events of the season.

Arrau Brings News of Music in South America

Claudio Arrau, Chilean pianist, back from a tour of South America, brings word that Manuel de Falla is now living in Cordoba, Argentina, as the guest of the Venezuelan composer, Juan Lecuna. Through broken in health, de Falla has at last completed Atlantida, the titanic choral-orchestral work on which he has worked for 10 years.

Chile, so Arrau reports, is developing its own equivalent of Salzburg at Viña del Mar, near Valparaiso. Erich Kleiber is the leading spirit behind this. Plans call for opera to be added shortly to the symphony concerts presented there this season.

Buenos Aires launched its first real symphony orchestra this season, under the baton of Juan José Castro. Previously the only symphony concerts heard in that city were given by the same orchestra which performed for the opera, the symphony programs making the best of whatever time the musicians could spare.

The Governments of Peru and Chile have instituted free outdoor concerts for workers who can't afford to pay for music—a boon to the lower group which earns about fifty dollars a month. Music comes high in South America just now, —tickets often costing three dollars.

Chile heard its first performance of Brahms D minor concerto this summer, and Peru its first performance of Brahms' B flat concerto. Arrau explains that South Americans just had a notion they didn't like Brahms, even without hearing him. At last they are waking up to him.

Arrau reports that perhaps the finest voice discovery recently in South America is that of Rayen Quitral, Chilean Indian coloratura soprano, who has sung at the Teatro Colon. She is coming to the United States later this season.

Pan American Union Sponsors Contest for Song

A contest for an American student song, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, has been announced by the Pan American Union. The competition, open to students of public or private educational institutions, will be divided into two stages, national and international.

Each national contest will be announced and directed by the Minister or Commissioner of Education of the respective country, or by an agency designated by him. National committees of judges will be appointed in each country, and a medal and certificate given by the Pan American Union will be awarded the three best entries in each national contest. February 28, 1945, is the date fixed for the closing of the national contests.

The entries winning first award will be sent to the Pan American Union for the international contest. An international committee of judges appointed by the Union will make three awards consisting of medals and certificates, and copyright in the United States for the three winning entries will be applied for by the Union.

Words and music of entering songs may be contributed by one person or by two or more collaborators, the name and address of the institution in which each is studying being indicated. Each contestant must state the composition is his or her own original work. Each entry shall comprise the melody, without accompaniment, and the words in English, Spanish, Portuguese or French. Copies of the conditions governing the contest may be obtained from the Pan American Union, Washington 6, D. C.

Mexican Symphony to Visit U. S.

The Symphony of Mexico, Carlos Chavez, conductor, will be heard in El Paso, Tex., on its current tour, the first time the orchestra has included a U. S. city in its itinerary. Mexican engagements are in Tampico, Ciudad Victoria, Monterrey, Torreon, Chihuahua, Zacatecas, Leon, and Guanajuato.

WHERE THE BLUE BEGINS.

Mezzo-soprano Suzanne Sten and pianist-composer Leo Taubman (Mr. and Mrs. Leo Taubman) enjoy an upstate New York mountain hike before starting out on their strenuous concert season.

Worcester Lauds Newcomers To Historic Festival

By JULES WOLFFERS

WORCESTER, MASS.—The Philadelphia Orchestra, the Worcester Festival Chorus and a select group of soloists combined to make the 85th season of the Worcester Music Festival a close-packed week of absorbing and stimulating events. From the opening concert, Oct. 9, through the final program Saturday night, the large audiences in Worcester's Memorial auditorium were treated to a succession of memorable programs the cumulative effects of which must have marked a milestone in the long and honorable history of the Festival. One attending these concerts for the first time is no authority on the past, but there is little doubt that the future holds much in store for New England music-lovers if succeeding seasons measure up to the mark set this year.

It was a happy thought that made the first program one of familiar music. Whether to neophytes or initiates, the concert proved an altogether delightful affair. Metropolitan Opera soprano Eleanor Steber, magnificent in voice, manner, appearance and raiment, was sensational in Mozart arias and in the Johann Strauss waltz-song, Voices of Spring. Philadelphia conductor Eugene Ormandy's deft work with his velvety-toned group of virtuosi produced admirable results with Schubert's Unfinished, Mozart's Figaro Overture and Johann Strauss dances. Decimated in the male sections by war conditions, the Festival Chorus nevertheless gave good account of itself under Walter Howe in Holst's Swansea Town and Hugh Roberton's Celtic Hymn.

The following evening was given over to Brahms and Wagner, with Erica Morini doing a splendid job as soloist in the Brahms Violin Concerto. A masterly accompaniment was given by Mr. Ormandy, who also drew first-rate performances from his men in the Brahms Academic Festival Overture and, on the Wagner side, Prelude and Love Death, and excerpts from Meistersinger. Mr. Howe chose two a cappella numbers, Spring Returns, by Marenzio, and Randall Thompson's Alleluia.

"Composer's Night"

After a one-day rest the Festival resumed Thursday evening with "Composer's Night," the gifted and versatile Harl McDonald being not only the composer in question but also conductor. He still lists his Miniature Suite, written in 18th century style, under the name of the old English worthy, John Christopher Smith. But no matter under what name, it's still a neatly written little work. Mr. McDonald's Concerto for Two Pianos and Orchestra was brilliantly played by Luboshutz and Nemenoff. This is a zestful and entertaining piece affording ample play to both pianos, while the orchestral part is well-written and effectively scored.

Half the program was taken over by Mr. Howe, who presented Elgar's rarely-heard Saga of King Olaf, for chorus, soli and orchestra, and the Gloria from Bach's B minor Mass, with the soloists, Gertrude Ribla, soprano, William Hain, tenor, and Harold Pierson, baritone. While the Saga can scarcely be considered great music, there are beautiful and moving sections in it. The conductor led his varied forces through both difficult works admirably, and the soloists sang their parts with conviction and good style.

THE WORCESTER, MASS., MUNICIPAL AUDITORIUM,
in which the Festival was resumed for the 85th year. The Philadelphia Orchestra and soloist assisted the resident chorus under Walter Howe, new Festival Music Director.

Two distinguished Metropolitan Opera artists were featured for the fourth concert—Rose Bampton and Alexander Kipnis. The gifted soprano created a furore in Gluck and Verdi arias, and the Kipnis bass-baritone was never heard to better advantage than in two scenes from Moussorgsky's Boris Godounoff. This truly was vocal artistry of the highest order; those who lament the lost art of singing are bewailing a corpse very much alive. The orchestra's contributions were Prokofieff's charming Classical Symphony, Till Eulenspiegel by Strauss, and the Ravel Daphnis and Chloe Second Suite in stirring performances under Mr. Ormandy. The chorus contributed Ring Out, Ye Crystal Spheres, by the London composer, Harold E. Darke.

Finale Features Slav Scores

Some 3,000 young people attended a children's concert Saturday morning. That evening brought the final program, devoted to Russian music, with William Kapell as soloist in the Rachmaninoff Second Piano Concerto. Although somewhat restricted by an inadequate instrument, Kapell demonstrated to the capacity audience why he has jumped into the pianistic limelight. Mr. Ormandy opened the program with the Colas Breugnon Overture by Kabalevsky and delighted his hearers with a richly-colored interpretation of the Tchaikovsky Fifth. Handel's Hallelujah Chorus brought the concert and Festival to a close in fitting and appropriate fashion.

In addition to his duties as conductor, Mr. Howe also holds the post of Musical Director of the Festival. William Self and Harrison Potter were listed as organist and pianist, respectively. All those connected with the administration of the festival deserve great credit for the smooth manner in which arrangements were conducted. The enthusiasm of the audiences showed that Worcester was well satisfied with its festival this year, and rightfully so.

Federation Pays Tribute to Mrs. MacDowell

Under the chairmanship of Mrs. Guy Patterson Gannett, president, the National Federation of Music Clubs gave a luncheon on Oct. 17 at the Hotel Biltmore, New York, in honor of Mrs. Edward MacDowell, widow of the composer. About 300 persons, including many well-known musicians, were in attendance. Dr. Walter Damrosch was toastmaster, introducing as speakers Ernest Hutcheson, Leon Barzin, Virgil Thomson and Mrs. Edgar Stillman Kelley. All of them paid high tribute to the music of MacDowell, and to Mrs. MacDowell for her unselfish devotion to the cause of the MacDowell Colony at Peterboro, N. H. The guest of honor responded with a modest description of her work. Nan Merriman, mezzo-soprano, the Federation's 1944 Young Artist winner, sang a group of songs. Mrs. Kelley made an interesting and timely announcement that a strong movement is on foot in the Federation to have MacDowell's bust placed in the Hall of Fame. She has already collected 25,000 signatures to a petition asking for the installation and promises to swell the total to 200,000 before long.

Piatigorsky Resigns from Curtis

Gregor Piatigorsky has resigned his post as head of the cello department of the Curtis Institute of Music, Philadelphia, because of the increasing pressure of concert work. Mr. Piatigorsky's concert schedule for this season already contains 54 engagements, including appearances with a dozen orchestras.

STELL ANDERSEN,
American pianist, on a recent holiday in Vermont. Miss Andersen will give programs over Station WNYC on Nov. 13, Dec. 11 and Jan. 1, from 9 to 9:30 p.m. EWT. The first includes works of Chopin, the second Grieg, the third, Rachmaninoff and Shostakovitch. Miss Andersen's fall engagements take her through the East, South and Midwest.

Kindler to Lead National Symphony in N. Y.

The first Hendrik Willem Van Loon Scholarship Concert of the Netherland-America Foundation will be held Dec. 5 at the Metropolitan Opera House, New York. Dr. Hans Kindler, Dutch conductor, will bring the National Symphony Orchestra from Washington especially for this occasion. Soloists are Helen Traubel, soprano of the Metropolitan Opera, and Egon Petri, pianist. The concert which is under the patronage of Mrs. Franklin D. Roosevelt and Princess Juliana and Prince Bernhard is for the purpose of raising money for the interchange of Netherland and American students and to pay special tribute to the courage of the Dutch. Miss Gertrude Robinson-Smith is chairman of the concert.

Bartlett and Robertson Play for Wounded

Ethel Bartlett and Rae Robertson gave many recitals at military hospitals on the West Coast during the past summer. Russel Elan, of Steinway & Sons, provided concert grands for the duo-pianists. The music was relayed from the hospital auditoriums to the wards, so that all could listen.

The duo-pianists played their first 1944-45 engagement in Pampa, Tex., Oct. 17. They give concerts throughout the Middle West until the third week in November, when they turn east to New England and the Middle Atlantic States. They will give recitals in Brooklyn on Dec. 19 and in Carnegie Hall, New York, Jan. 5. The New York program includes the world premiere of a work by Miss Bartlett, an Elizabethan Suite for two pianos, based on pieces for the virginals by English composers —among them John, Come Kiss Me, The Earle of Salisbury's Pavanne and The King's Hunting Jigge.

WHAM Commissions 3 Rochester Composers

WHAM, the Stromberg-Carlson Company's station in Rochester, N. Y., has commissioned three American composers to write for radio, who are, respectively the director and faculty members of the Eastman School of Music of the University of Rochester. WHAM, in commissioning Dr. Howard Hanson, Dr. Paul White and Bernard Rogers, has specified that compositions be written for radio with that medium's peculiar musical needs in mind; that works should be acceptable to any station orchestra of average size, of 5 to 8 minutes' duration, and of sufficient technical ease to be played with limited rehearsal time. Is is expected the numbers will be ready in the spring of 1945 and will then be broadcast.

Bohemians Open Season

The Bohemians, New York musicians' club, opened its 38th season on Oct. 9 with a regular monthly meeting at the Harvard Club, followed by a musical program of two Sonatas for violin and piano by Fauré and Franck played by Zino Francescatti and Robert Casadesus.

RADIO, TELEVISION: News and Views—

By WILLIAM

When you, as one of the millions of radio listeners, turn the dial casually, to be entertained with your favorite program, has it ever occurred to you to imagine just what goes on behind the microphone before the presentation comes to you over the air, so easily and smoothly? Broadcasting is a highly specialized field in all its phases and there is a story behind each program, a fascinating story, of concentrated effort. It includes the assembling of talent and programs, and a number of individuals, each highly trained and vital in his particular function of bringing you entertainment.

It was an illuminating experience to sit through the rehearsal of one of the best popular musical shows on the air, aptly titled "Serenade to America" and broadcast five times a week from Monday to Friday: (NBC 6:15 to 6:40 p. m. EWT). This program uses two alternating conductors, H. Leopold Spitalny and Milton Katims and two regularly featured artists, 24-year-old Nan Merriman, mezzo-soprano, who has sung under Toscanini, and handsome Robert Merill, baritone, who by the way, is a natural for television.

SERENADE TO AMERICA REHEARSAL
in the NBC Studios. Left to right, Robert Merill, baritone, and Milton Katims, conductor, with the orchestra and chorus. (NBC Photo.)

Woman Commentator Is Novelty

Besides a concert orchestra and chorus, a unique feature is a woman commentator, Nora Sterling, who writes her own script and receives most of her fan mail from men! She narrates little known stories and facts about the musical great. Her amusing comments are illustrated by the following one, which she made in a recent program:

"It does seem that being a great artist and being happily married don't go together as often as one could wish. And there are a number of artists who preferred to take no chances, and never married at all—Schubert, Leonardo da Vinci, Beethoven, Brahms, Lizst, Swinburne. And some of them were typical old bachelors." It takes work and knowledge to compile her material five days a week.

If you have never visited a broadcasting studio, for a show or a rehearsal, visualize a small theatre with a balcony and a large stage without a proscenium, and higher up on the left, overlooking the stage and audience, a plate-glass-enclosed control room. Centered on the stage, facing the conductor, is the concert orchestra, while at the right front on a two-tiered platform, more or less marooned by a high screen, is the chorus of five men and four women. To the left, considerably back stage, also separated from the orchestra by a screen, sitting at a small table with a script before her, is the commentator. In front of the conductor's podium stands the soloist.

In this particular show four "mikes" are used, one for each performing unit. There is an amplifier too, through which the voice of the producer directs, and a transmitter in the control room, which relays the performance from the stage.

Job of the Producer

In the control room sits the producer before a "mike" and the engineer. The producer's chief concern is to time his schedule to the split of a hair. The engineer sits in front of a board, studded with a bewildering number of dials, which control the volume of sound on each separate mike. For instance he can fade and accentuate the volume of each unit, actually painting in tone volume, a perfect blending of each performing unit. Literally, it is in this man's power to make or break a singer. While his operations appear simple, there is a background of experience in his most important vocation.

If any artist with aspirations for a radio career has an idea the profession is a sinecure, he will soon be rudely awakened. Each day for this five-day sustaining program, four hours of rehearsal are necessary, and sometimes more. Remember this means a complete new program for each broadcast!

However, with this happy-looking aggregation, there was a spontaneity and real interest that was refreshing. They all had the semblance of enjoying their work thoroughly, no matter how often the producer or the conductor had certain parts repeated, until the result was as nearly perfect as possible.

So, when you tune in on your radio, just give a moment's appreciation to the co-ordinated hard work that is entailed to give you entertainment for half an hour.

CBS American School of Music Has Vast Audience

The American School of the Air, started as an experimental idea over a decade ago by the Columbia Broadcasting System, today constitutes the world's largest classroom, reaching over 5,000,000 students and teachers in the United States, Canada, Alaska and Hawaii, West Indies, Latin America, and, through short wave, service men and women all over the world.

These timely dramatizations in the field of science, music, history, geography, literature and current events began the 15th anniversary season, Oct. 9, with half-hour programs broadcast Mondays through Fridays (9:15 to 9:45 a.m. WABC) with a re-broadcast at 3:30 p.m. Every program is presented with the official aid and approval of the National Educational Association, representing 218,000 teachers. Of particular interest is the Gateway To Music series, which employs, during the season, the finest concert artists available. CBS, which mailed a manual detailing the 145 scheduled programs to 181,000 teachers in the U. S. and Canada deserves the highest praise for making such a valuable contribution to education.

Cpl. Lawrence Gets Medal

Corporal Robert Lawrence, ertswhile music critic of the New York Herald Tribune, writes from Italy that, although in the armed forces, he has been as active as ever in music. Besides other concerts, he recently directed the Radio Rome Symphony Orchestra, the local equivalent of America's NBC. At the Royal Opera House in Rome he directed two performances of Tosca, and was re-engaged for a third performance. The city of Rome presented him with a bronze medal.

NBC and CBS to Aid War Veterans

Designed for discharged veterans and GI's still in service both men and women, the NBC weekly series of Welcome Home auditions began on Oct. 14. The auditions are designed for would-be actors, musicians, announcers, commentators, scriptwriters, or those with an ambition to be in the executive end of the network. Those auditioning will be rated by a committee and receive certificates affirming their performance. Reports will be sent to affiliated stations nearest the applicant's home. The general idea seems to be for the NBC affiliate to absorb such talent as the network itself cannot use.

CBS plans a program series under the heading of Assignment Home, which will deal directly with the veteran's post-war problems. Produced in co-operation with the Army Service Forces, the initial broadcast will be Sunday afternoon, Dec. 9 (4:30 to 5 p. m. EWT) Discussions by army officials on the problem of the return to civil life will be featured.

Nelson Eddy's Electric Hour Needs Pruning

Nelson Eddy, baritone, who is known from coast to coast with his appearances in the movies, screen and on the concert stage, is starred over CBS's Wednesday half-hour programs, the Electric Hour (WABC 10:30 to 11 p.m.), singing the songs that brought him to prominence. His resonant voice and splendid diction make him an ideal performer behind the mike. The series has been greatly improved and tightened up since the debut in September, but there could be some more judicious pruning of sometimes labored humor and talky program notes, to permit Eddy time to sing one or two additional songs, which is what the radio audience wants to hear, anyway. Robert Armbruster and his 35 orchestral performers feature outstanding popular hit tunes and accomplish a fine job.

Radio Notebook

. . . . Puccini's dramatic opera, Tosca, starring Jean Tennyson, soprano, was heard on Great Moments in Music over CBS, Oct. 4 . . . . Chester J. LaRoche, newly elected vice-chairman of the board of the Blue Network, was introduced to members of the press at a cocktail party at the Waldorf-Astoria Oct. 2 . . . . Several Broadway producers are interested in giving baritone Wilbur Evans a real starring spot since his success in the musicale, Mexican Hayride . . . . Deems Taylor recently found himself in a somewhat unusual role—to say the least—when he appeared Oct. 6 as guest star on the Philip Morris program, It Pays to Be Ignorant, matching wits with the zanies on radio's wackiest shows . . . . Lansing Hatfield, Virginia-born bass-baritone of the "Met," who was guest soloist on the World of Song, Oct. 8, over the Blue Network, opens on Broadway soon in the leading role in Sadie Thompson, the musical version of Rain. He will sing the part of Reverend Davidson . . . . Eleanor Steber, lovely young "Met" soprano, was guest soloist with Wilfred Pelletier's orchestra on World of Song program Oct. 8 over WJZ . . . . Soprano Regina Resnik was the guest on Lyn Murray's CBS musical show To Your Good Health, Oct. 9 . . . . Miliza Korjus, coloratura soprano, made the first of several appearances on CBS's Invitation to Music, Oct. 8 . . . . José Iturbi, concert pianist, who has a flair for boogie-woogie, was underlined on Edgar Bergen's Chase and Sanborn program, where he met Aunt Effie Klinker, and renewed his acquaintance with Charlie McCarthy and Mortimer Snerd . . . . Rose Bampton, "Met" soprano, Thomas L. Thomas, baritone, and William Kapell, pianist, were guests on Music America Loves Best, Oct. 8 over NBC . . . . Fritz Kreisler made his second radio appearance Oct. 9 as guest artist on The Telephone Hour with NBC's Bell Symphonic Orchestra . . . . Music of Columbus Day, WABC-CBS broadcast, Oct. 12, Viva America, was dedicated to our fighting forces. Cuba, Chile, Mexico and Venezuela were musically represented . . . . Oct. 13 brought contralto Jean Watson as guest artist on Lyn Murray's To Your Good Health program over CBS . . . . Frances Greer, Metropolitan Opera soprano, was the headliner on the premiere of Music For Half An Hour on Oct. 13 heard over the Mutual Network . . . . George Sebastian, conductor and musical director for CBS Great Moments in Music, made his North American debut as opera maestro in San Francisco in October, when he conducted Carmen and Salome . . . . Morton Bowe, tenor, who makes his "Met" debut this season was guest soloist on The World of Song Oct. 15 over WJZ . . . . Gilbert Seldes, director of the Columbia Broadcasting System's television department, wrote the program notes for Eddie Condon's jazz concert in Carnegie Hall . . . . Tunes of tomorrow from the brand new Broadway musical success, Bloomer Girl, were presented for one of the first times on the air, Oct. 15 on The Family Hour over CBS, starring Patrice Munsel of the "Met" . . . . Beatrice Lillie, fresh from overseas triumphs as hostess to hundreds of service men, was to have joined the CBS Texaco Star Theatre festivities as guest star on Oct. 8. Due to delayed arrival in the U. S. from England, so it was announced, Celeste Holm substituted for her, with Jimmy Melton, Alec Templeton and the rest of the Texaco regulars.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

Metropolitan Opera Auditions of the Air Unearth New Talents

TAYLOR

If you are an opera devotee, you are well aware of the intrinsic part the Metropolitan Auditions of the Air have become in the Metropolitan Opera season. Since its inception in the fall of 1935 the guiding genius behind this program dedicated to the development of America's young singers has been Wilfred Pelletier. For nine years he has listened to thousands of voices in his capacity of musical director, conductor and judge of Auditions.

Thanks to the Auditions of the Air, the Metropolitan is richer by over thirty young artists. Many of them are now leading opera stars with the organization and some have achieved tremendous success in South America. In several instances there have been singers who have appeared as auditionists on the program, and while not all voices are utilized in grand opera, they were able to use the Auditions experience to enter musical comedy and light opera. Among the Auditions Alumni are Eleanor Steber, Mona Paulee, Anna Kaskas, Frances Greer, Annamary Dickey, Patrice Munsel, Raoul Jobin, Leonard Warren, Martial Singher, Arthur Carron and John Gurney. In musical comedy: Dorothy Sarnoff, Virginia MacWatters and Alfred Drake.

WILFRED PELLETIER

EDWARD JOHNSON AND NEW "MET" SINGERS.

The General Manager of the Metropolitan Opera welcomes the young artists who will make their debut this season. Left to right, front row: Florence Kirk, soprano, Philadelphia; Mimi Benzell, soprano, Bridgeport, Conn.; Blanche Thebom, mezzo-soprano, Canton, Ohio; Regina Resnik, soprano, and Martha Lipton, contralto, both of New York. Back row: Morton Bowe, tenor, Plainfield, N. J.; William Hargrave, baritone, Philadelphia, and Richard Manning, tenor, of England. Miss Resnik, Messrs. Bowe, Hargrave and Thompson were winners in the 1944 Auditions of the Air.

Origin of Series

The original idea for the Auditions of the Air began with two young advertising men, who thought they had a brilliant idea. Neither of them knew anything about music, and it is possible they had never even been among the audiences at the "Met." When they presented the idea to the assistant manager, Earle Lewis, he immediately saw the possibilities. He consulted with Pelletier, who was enthusiastic about the plan. They believed that there were a number of fine young singers throughout the country whose voices and training were equal to the "Met's" exacting standards and they were confident the Auditions would unearth and encourage these young artists. They also agreed that it would be a good thing to give the public a glimpse of what a singer goes through to win a place on the roster of artists at the Met. The Sherwin Williams Paint Company of Cleveland, Ohio, was interested in the idea of fostering an outlet for the musical talent of America. But, it goes without saying, that the plan of presenting unknown singers in difficult opera arias was a radical one for a sponsored network radio program. The Sherwin Williams philanthropic venture has not only resulted in a very definite contribution to musical history, but has proved popular as a radio program.

How Auditions Begin

The preliminary auditions begin in New York early in the fall, but Pelletier is accessible throughout the year to young singers who feel they are ready to compete for the Audition awards. For a singer to get an audition is a simple matter. They apply at Pelletier's office or at the office of the Metropolitan Auditions of the Air, and are given a preliminary audition before a committee of judges, one of whom is always Maestro Pelletier. Auditionists are judged on the following points: musicianship, quality of voice, personality, intelligence, experience and operatic repertoire.

From these preliminary auditionists are chosen 26 or 30 singers who are heard each year on the program. Between the time they are chosen and the time they are heard on the air, they are given several weeks of intense and invaluable coaching with Pelletier himself. From the singers who are heard on the air, two on each program are chosen from the most promising voices for the semi-finals of the contest, and from these in turn are chosen first the finalists and then the winners, who, in addition to their coveted "Met" contract, receive a cash prize of $1,000 from Sherwin Williams.

The winners are chosen by the Metropolitan committee of judges, which for the past few years has included Edward Johnson, general manager of the "Met," Edward Ziegler and Earle Lewis, assistants to the general manager, John Erskine, a director of the Metropolitan Opera, and Maestro Pelletier.

Several times during the past nine years of the Auditions, Sherwin Williams have endeavored to make the Auditions more accessible to singers throughout the country, and have conducted preliminary auditions in cities other than New York. Last year, for example, Chicago was chosen. For three entire days Pelletier heard young operatic hopefuls, 360 in all, and, every one from first to last, with interest and careful attention.

For "Pelly," as he is affectionately known to everyone, is the mainspring of the auditions and is the true musical father of more than 30 young singers who have reached the "Met" under his tutelage as musical director of the Auditions. The affection they hold for him was demonstrated last year when they gave him a surprise party in celebration of his twenty-seventh anniversary at the "Met," and presented him with an enormous silver tray on which was engraved the signature of each one of his audition family.

Difficulties of Young Singers

"Pelly's" interest in the difficulties encountered by young singers dates back to his early days at the "Met," when his first assignment was the Sunday night concerts, which to a large extent, served —and still serve—as a testing ground for young singers to try out new roles. He has probably listened to more singers with operatic ambitions than any other man alive because his auditioning activities are not confined to the radio program. Everywhere he goes he is sought by singers, and he listens to them all, and what is even more important, advises them with sincerity and true interest from the deep well of his knowledge and experience. It is no wonder that letters pour into his office at the Opera House from all over the globe from young singers who have sought and received his interest and advice.

The auditions and Pelletier have not confined their good offices to musical fledglings alone. In at least two instances they have opened the doors of the Metropolitan to singers who had proved their artistic worth in Europe, but, faced with the ordeal of a regular audition on the bare stage of the "Met," were afflicted with that complaint common to performers of all types—stage-fright. And not without reason, because it is a real ordeal to walk out on that famous stage with a cold throat unassisted by theatrical trappings and sing highly emotional dramatic arias.

Ninety-nine out of a hundred times a singer will not appear at his best under such conditions. Such was the case with one singer whom Maestro called aside and offered the opportunity of auditioning under the more auspicious circumstances of the Auditions of the Air. After his appearance on the air and three weeks of coaching, he sang the tenor lead in Manon with Grace Moore and scored a real hit. Martial Singher is another example of an established European singer who applied for the Auditions of the Air in preference to singing on the stage of the Metropolitan. The result was the offer of a contract and his success at the "Met" is history.

Greatest Need of Artists

"What many young singers lack," said Pelletier, "is the necessary voice discipline and the proper musical background to overcome the obstacles standing in their way. Too many teachers permit their students to place emphasis on the voice alone, a failing which the pupil is eager to exploit in his frantic desire to make the grade. A thorough knowledge of music is a very necessary asset. Without it, the greatest voice becomes mediocre. There must be a workable understanding of languages if the aspirant is to sing in the language in which an opera is written. He may approach a role with great enthusiasm. This is admirable, as far as it goes, but the trouble is it doesn't go far enough. Believe me, there is no such thing as 'trying out' for grand opera. The singer must be a consummate artist, versed in every phase of music and voice. If it takes him a week to learn an aria, with only ten days or two weeks to learn the whole role, he had better stick to his home and friends. He'll never get anywhere in opera, no matter how exquisite the voice."

So here in a nutshell is Maestro Pelletier's formula for a young singer to succeed in opera. It is an authoritive guide to success, which, if considered with honesty of purpose and self-analysis by the would-be opera singer, will save time, money and heartbreak to those aspiring young singers who lack the necessary qualifications.

Stokowski Speaks Over WNYC

The New York City Center was highlighted on the Sept. 25 CDVO Information Center's noonday program, given under the auspices of the Music Unit of the CDVO at their Pershing Square headquarters. The broadcast was over Station WNYC, with Leopold Stokowski as guest speaker.

Last winter Mr. Stokowski accepted the invitation of Mayor La Guardia to organize and conduct the New York City Symphony as part of the cultural program offered to the people of New York. Donating his services, the distinguished conductor emphasized in his talk that he had made only one stipulation, that he would be unhampered in bringing the best music for the most people at the least cost. Despite the low price of tickets, he was most definite in assuring his listeners, the orchestra personnel would be maintained at the highest possible level, composed of the best talent available, regardless of age. Youth concerts will be given once a month with tickets at a low cost easily within the reach of school children. These concerts will be presented with the regular orchestra.

Music Forum Launched

For those actively interested in music, a series of forums entitled Face The Music went on the air over WNEW, Sunday, Oct. 8, at 8:35 p. m. Has America Become The Musical Capital Of The World? was the initial subject, and the session featured Leopold Stokowski, Paul Creston, Dr. Sigmund Spaeth and Marion Bauer. Dr. Felix Guenther co-ordinated the entire series.

Voice of Firestone Signs Headliners

"The Voice of Firestone," sponsored by the Firestone Tire and Rubber Company, is a criterion for superlative programs. It is good news that Gladys Swarthout, mezzo-soprano, of the Metropolitan Opera, has been signed for 16 broadcasts. Richard Crooks, an institution on this program for 13 years, will continue his regular role and during the year will be heard in 26 broadcasts. Ten other top American artists, still to be selected, will make guest appearances on the program during the 12 months.

USO LOG: Tunes and Travels In The Southeast Pacific

(Portrait on front cover)

The first musical unit to be sent out by USO-Camp Shows Division of Music to the Southeast Pacific Theatre of War, which includes the Dutch East Indies, has had a rousing reception from soldier audiences. The artists have found the going fine, if at times a trifle strenuous.

Intimate sidelights are told by Leah Effenbach, pianist, who has been appearing with four young concert singers, Ann Buckley, Ruth Terry, Dolf Swing and Ralph Lear, as a member of Unit No. 275.

Impromptu stages are put up in the heart of the torrid jungle, and the artists have had the thrilling experience of singing and playing to cheering boys as they return from active combat.

Some of the happenings are even a little touching. One of the boys asked a woman member of the party "if he might just touch the net evening dress she was wearing." That, he admitted, was the first time he had seen a woman dressed that way in three years.

Although the pianos are not always the best, naturally, owing to rapid wear under the moist heat, the gratification that comes to an artist who sees the enthusiasm of the men makes up for many minor shortcomings. Miss Effenbach relates that she "does everything from Bach to Gershwin." She played for wounded men in hospitals all the way from New York to California on the way out, and then gave piano numbers each night on the convoy that took them to New Guinea.

Music on Shipboard

Some excerpts from letters form a sort of log of this trip: One tells of the voyage out:

"We've had a perfectly glorious trip —quiet waters, lovely sunsets, and the nights are indescribably lovely . . . . This is an excellent ship, food is good and service fine. In fact, we're being terribly spoiled . . . . There are but the six of us females with a terrific ratio of men.

"We've given several concerts. The men love them . . . . They practically hang from the rafters. In fact, playing at Town Hall didn't give the spiritual sense of satisfaction that playing here does . . . . The men like to sing. On the evening on deck we sing in the moonlight; there are some good voices, too . . . . I also play for the church services."

Pie in the Jungle

A later letter tells of happenings in the war theatre:

"We had the most exciting evening of our whole tour. We performed for a tremendous audience of troops just back from combat, and gosh! what a marvellous reception we got! They cheered and yelled for more. We were so delighted—and gave them a really good and varied program.

"You should have seen the stage. It was worthy of a theatre at home. Before the concert we met a general and his staff and had a delicious supper, wonderfully served—swell hot rolls and cherry pie. Mm!

"As usual, it is raining. 'I've never seen such rain as we have here. You can hear it coming, and when it finally gets here—whew! ! It's a torrent. It always starts just after we get to our tent. This morning I was awakened by the splashing on my face, but I just pulled the blanket over it and went right back to sleep. The rain is really welcome, as it is refreshing . . . . and we then have rain water in which to wash."

Visited Tribal Village

Another V-mail letter tells of some local social visiting:

"I'm having a glorious experience here. Don't know how long we'll be here, but hope it will be for a while. Last night we gave a show, using the back of a truck for a stage. The men were so receptive; really, it gave us a thrill to be playing for them.

"Today one of the chaplains took us to a native village. When we arrived in the jeep, all the children flocked around us, chattering a mile a minute. The women came out to give us the 'once-over.' We had such fun bartering with them for shells and stones called 'cat's eyes.' In exchange we gave them cigarettes, coins, lipstick (the gals really went for them), and little trinkets. We sang some Stephen Foster things for them, and they sang for us. Then one of the kids climbed an enormous tree and brought us fresh cocoanuts. It was really a Red Letter Day."

One of the curios of the tour was a bit of plunder from the enemy—paper with a letterhead in Japanese. "This is note paper," writes Miss Effenbach, "taken from the Japs, given to me by Col. M. Isn't it nice?"

Testimonial from the Troops

Evidence that officers and men are finding great pleasure in the units sent out by the Concert Division of USO-Camp Shows, Inc., under the direction of G. A. Baldini, are found in many letters that have come to the New York offices of that organization. The first is from a Special Services officer and tells of events on a previous trip of the artists:

Dear Mr. Baldini:

I don't know you personally, but I like you. I like you a lot. You have done a deed for thousands of soldiers that is as fine as anyone anywhere could possibly have done.

You, I understand, are responsible for USO Unit No. 275 coming into the Southwest Pacific Theatre. This unit is the finest USO show that has ever been sent to our area. I say this for the thousands of soldiers at this base, who have established the fact. The GI loves this concert.

The artists comprising the unit are fine entertainers and wonderful persons. They "sell" their show each night it is presented, and then linger for hours talking to soldiers about "home," which is always their favorite subject.

This base is the most forward area in this theatre and the girls in the concert unit were the first white women the men had seen in months. Even the American nurses were shipped in days after the troupe had arrived. These girls really can take it, believe me.

The two gentlemen in the unit, Mr. Swing and Mr. Lear, are capably handling the affairs of the unit and are singing their hearts out nightly to the most enthusiastic audiences. Miss Terry and Miss Buckley are a hit everywhere and the soldiers love Miss Effenbach's cleverly selected piano music.

Thank you, Mr. Baldini, for the foresight in arranging this tour. The soldiers here are ever grateful for this fine concert.

Sincerely,
GEORGE P. MONTGOMERY
Capt., Inf.
Special Services Officer

P. S. I am enclosing a copy of my letter to the Adjutant General of this theatre regarding this unit. This report is required after the first few performances at each base.

Rather more concise, but equally eloquent, was this bit from a buck private:
Sir:

I seen my first classical USO show yesterday and boy that certainly was a good change from Mairsy Dotes and Shoo-shoo Baby—please send us more.

A MUSIC REPAIR SHOP ON GUADALCANAL

The Music Section of Special Service, United States Army, trains and sends out Music Officers to many of its posts throughout the world. Here is a report by one of these, First Lt. Marion B. McClure, Music Officer, Guadalcanal, which tells of the efforts made by such a musical unit at Guadalcanal to keep its instruments in order.

By 1ST LT. MARION B. McCLURE

Upon arrival at this base to assume supervision of the Music Section of Special Services, we found that no long-range program had been mapped and there was no provision for the servicing of the few instruments that were available at that time.

While the men showed little interest in choral activities, the desire and need for instrumental organizations was at once indicated by the response of the personnel here. The arrival and departure of troops makes this a continual process, with use of the same instruments and reorganization of musical groups.

Because of the use given these instruments, and climatic conditions, it became apparent almost at once that some provision would have to be made to keep the instruments in serviceable condition. A repair shop was erected and staffed by music technicians who are members of a Special Service Company. This organization repaired all instruments belonging to Special Service and to individual units.

Pianos which ordinarily require tuning no more than twice a year need to be so treated monthly. The strings must be oiled at all times or rust destroys them. Wind instruments have a particular tendency to rust. On reed instruments, the pads must be replaced, owing to mildewing and rotting, after a very short period. Violins, banjos, mandolins fall apart due to the action of the heat melting the glue. The original substance would not operate under conditions found in the tropics. After experimentation the personnel discovered that the glue used by the plane repair units was the most suitable. "Horse trading" and cajoling obtained the necessary supply.

The problems of maintenance were found to be difficult because of lack of proper tools and spare parts. However, ingenuity overcame all obstacles. During one month the Music Repair shop tuned 51 pianos, repaired 18 of these and 46 wind and stringed instruments. A loan system for instruments was set up by the Special Service officer, under which, in one month, 96 of the smaller varieties were lent to amateur players.

Particularly popular with enlisted personnel are the V-Discs now arriving at this base monthly in the tropics. An exchange library has been set up to care for a number of small units which, due to their limited strength, are not entitled to full distribution. A classical concert group is now in formation to give programs for those places desiring the type of music.

T/5 JOHN ESTLING, of a Special Service Company, reglues a violin which has fallen apart owing to climatic conditions.

ANN BUCKLEY
SOPRANO
Appearing exclusively for Armed Forces overseas
Per. Rep.: G. A. BALDINI, 8 W. 40th St., New York, 18

LELA FLYNN
DRAMATIC SOPRANO
Appearing exclusively for our forces overseas
Per. Rep.: G. A. Baldini, 8 W. 40th St., N. Y. 18

FOX HOLE BALLET
Appearing exclusively for our armed forces overseas Season 1944-45. Now Booking 1945-46.
Per. Rep.: G. A. Baldini, 14 W. 45th St., N. Y. 19

AMPARO
NAVARRO-ITURBI
PIANIST
Now on tour for U.S.O.
Concert Mgt. WILLIAM MORRIS AGENCY, Inc.

THE DANCE: Ballet Theatre Introduces New Works In N. Y. Series; Plans of Dance Groups

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The usual grand audience turned out for Ballet Theatre's Gala opening at the Metropolitan Opera House on Oct. 8. The program, especially well chosen, provided an excellent cross-section of of ballet—the traditional and classic Swan Lake, the lively and highly entertaining Graduation Ball and the contemporary, dramatic Pillar of Fire—but the order of presentation was not quite so commendable. The management might have felt justified in placing Graduation Ball second on the list because of its first performance with the company, but nevertheless, it was poor programming.

Tamara Toumanova made her first guest appearance of the season in Swan Lake. Miss Toumanova has devoted her talents to Hollywood, exclusively, since last seen here, and unfortunately has retained too many of the movieland's mannerisims. Hollywood and Ballet just don't mix well. Technically, Toumanova is magnificent. Her balance, unusually high extensions in second position, and superb arabesques, are breath-taking; but the softness and airy qualities necessary for creating the illusion of a swan-like creature are scarcely evident. Her arms and gestures are too brittle, and the delicate nuances needed to connect the phrases are not always apparent. With the assistance of the able Anton Dolin, there were many stirring moments in the Adagio. In his solo, Mr. Dolin did some fancy faking during the *entre-chats* but it didn't seem to disturb the audience, for he was applauded wildly every time he even anticipated a jump. The corps de ballet appeared tired and was not at its best. Whatever the shortcomings might have been, the spectators were most appreciative at all times.

SCENE FROM GRADUATION BALL,

new ballet by Lichine, given by the Ballet Theatre. The dancers, left to right, are Margaret Banks, Tatiana Riabouchinska and Marjorie Tallchief. (Photo by Alfredo Valente.)

Graduation Ball Pleases

David Lichine's sparkling Graduation Ball was more exuberant than ever, and will undoubtedly be toned down a bit; otherwise it is pretty much the same as when done previously here by another group, and, therefore, calls for no detailed account of the theme.

Tatiana Riabouchinska was fresh and lovable as one of the more devilish of the Junior Girls; and Rosella Hightower, appearing in the role for the first time, led Riabouchinska a merry chase in the fun-making. John Kriza brought the house down with his uninhibited version of The Drummer. Alicia Alonso, assisted by Richard Reed, in a Pas de Deux that was new to the ballet, is definitely great ballerina timbre; she has grace, charm, temperament and an aristocratic style, plus all the other requisites. The Competition was danced by Margaret Banks and Marjorie Tallchief; both fairly turned themselves inside out with *fouettes* combined with double turns in every conceivable position. Harold Lang danced the Tyrolian Boy with so much abandon that he almost appeared a bit undisciplined. Alpheus Koon and John Taras were the Headmistress and General. David Lichine was his own inimitable self as the Junior Cadet.

The final ballet of the evening, Tudor's Pillar of Fire, received a fine performance and held the audience completely in spite of the fact that it is not the type of work to close a program. The usual cast—Nora Kaye, Lucia Chase, Janet Reed, Antony Tudor and Hugh Laing—took the leading roles.

Waltz Academy Premiered

Oct. 11 brought the premiere of Waltz Academy, George Balanchine's creation, set to an inoffensive original musical score by Vittorio Rieti. The scenery, designed by Oliver Smith, depicts a rather garish dome that suggests the top of an old European opera house. Alvin Colt's costumes display a certain amount of charm, and fit into the atmosphere of the piece, which, when you come right down to it, is nothing more than a series of divertissements (the piece, not the atmosphere), with a little business injected for humor between each number.

After the entrance of the dancers and a few exercises at the *barre*, a Pas de Six—Margaret Banks, Shirley Eckl, Barbara Fallis, Rozsika Sabo, June Morris and Fern Whitney—takes over the action. That is followed by a Pas de Quatre brilliantly danced by Janet Reed, Albia Kavan, Harold Lang and Fernando Alonso. There is a Pas de Trois consisting of two girls and a boy—Miriam Golden, Diana Adams and John Kriza—and one with two boys and a girl—Nora Kaye, John Taras and Rex Cooper; a Pas de Deux with Nana Gollner and Paul Petroff and a Grand Finale with the entire ensemble.

The first performance was not as smooth as it might have been, which is to be expected. The work has no exceptional merit, but in the hands of its present expert cast, it is a pleasant addition to the repertoire and it will probably find a place in the heart of its audiences because of the technical virtuosity and charm on the part of the dancers.

Les Sylphides opened the program, with Riabouchinska, Hightower, Alonso and Kriza in the solo parts. There were so many latecomers being seated during the entire performance of the ballet that it was impossible to see even one dance all the way through. What we did see appeared very promising, all of which made the prevailing conditions even more irritating.

Some Excellent Performances

A first-class performance of Tudor's Judgment of Paris and an improved version of Helen of Troy concluded the program. While David Lichine is around to edit Helen, it is still a little too long, and he should do something about it.

Toumanova's first Giselle in New York on Oct. 16 was the highlight of the second week. While she is naturally better suited to the part of the peasant girl in the first act, there were many admirable sequences in the second section. Dolin, as usual, was a splendid Albrecht; Rosella Hightower's Myrtha (Queen of the Willis) was exceptional in quality.

An uninspired presentation of Three Virgins and a Devil and a highly spirited Fancy Free completed the program.

Outstanding performances, not mentioned above, through Oct. 20 were Dolin's Red Coat in Fair at Sorotchinsk; Nana Gollner, assisted by Paul Petroff in Princess Aurora and her version of the Italian Ballerina in Tudor's Gala Performance; John Kriza's Bluebird Variation; Nora Kaye, Rosella Hightower, Janet Reed, Hugh Laing and Antony Tudor in Dim Lustre, and, of course, the entire cast of Fancy Free.

Antal Dorati is again the musical director and Mois Zlatin is his assistant. Marcel Hansotte is the piano soloist for the Strauss score accompaning Dim Lustre.

Dance News

La Meri and her Natya Dancers presented Swan Lake by Tchaikowsky, in the Hindu dance idiom and Guaba's Journey to Paradise, a Hindu folk tale, on Oct. 24 and 25 . . . . The Duncan Dance Guild held its first Annual Congress of the season at the Kaufmann Auditorium on Oct. 29. The second session will be held on Nov. 12. The proceedings are all under the auspices of the Dance Centre of the YMHA. The program is directed to assist those between the pupil and professional stage. Guest artists for the occasion are the members of the American Dance Group.

Iva Kitchell has completed the first section of her concert tour with appearances in Newport, R. I., Portland, Me., Worcester and Milford, Mass. A date in Nashville, Tenn., has been added to the southern tour . . . . Regini Devi, Hindu dancer, gave a recital of traditional dances of India at the Barbizon-Plaza Theatre on Oct. 18. She was assisted by Litia Namora and Indrani . . . . Charles Weidman is staging the dance numbers and Doris Humphrey is directing the ballet for the Theatre Guild's all-American musical, Sing Out, Sweet Land! by Walter Kerr. Leon Leonidoff is staging the production.

Antal Dorati will be guest conductor of the Minneapolis Symphony on Dec. 15. In 1944 Dorati has been guest batonist for the National Symphony of Washington, D. C., the capital's Watergate Summer Series, at the Lewisohn Stadium, New York, and at Hollywood Bowl. He is regular conductor of the Ballet Theater.

Merry Widow Has N. Y. Reopening

The excellent company that sang and played The Merry Widow for so long a run on Broadway, headed by Martha Eggerth and Jan Kiepura, recently interrupted its countrywide tour to return to New York for a short engagement at the City Center. Crowded houses again attested to the popularity of the operetta and its pair of brilliant stars. Miss Eggerth repeated her lovely singing and adept handling of comedy, and Kiepura tenored with his customary ardor and finish. It was pleasant to note that he has gained ease in his acting of operetta style.

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NEW YORK CONCERTS

NEW SCORES STUD MANHATTAN LISTS

LEOPOLD STOKOWSKI began his series with the New York City Symphony. (Photo © Rembrandt.)

When Leopold Stokowski opened the season of the New York City Symphony at the City Center on Oct. 9, the audience was privileged to witness almost a miracle. After six rehearsals, he presented the recently formed orchestra in a most ambitious program. The performances were not only first rate but uplifting and thrilling.

It is amazing how Stokowski makes his orchestra play exactly as he wishes. It is like seeing a sculptor molding clay. All are not first-class players in this ensemble. How could they be? But the results are admirable and astonishing. No wonder the audience rose to an ovation for Stokowski after the concert. He received this vote of confidence with a gracious curtain speech, asking for the continued cooperation of his audience.

The concert opened with the Stokowski transcriptions of Bach's Chorale Prelude, Wir glauben alle an einen Gott and The Giant Fugue, first-class orchestral material. Beethoven's "Eroica" Symphony followed, in simple and impressive interpretation. It was amazing how the strings complied with the most difficult technical problems, as there are frequent upward *spiccati*. The Fidelio effect in the first movement this reviewer has never heard so movingly performed. The Scherzo went very well and even the horns mostly behaved properly. The occasional slips could be easily disregarded. The Finale came off inspiringly.

Turina's Three Fantastic Dances are impressionistic and romantic. Bornschein's Moon Over Taos, in which René LeRoy played the solo flute with rare musicianship and beauty of tone, is written in the same vein. Both works were local premieres. The program closed with Ravel's Daphnis et Chloe, a magnificent performance, scintillating and imaginative. New York is certainly on the right road to have a second major orchestra.

Rodzinski a la Russe

The Philharmonic concert of Oct. 12, at Carnegie Hall, under the direction of Rodzinski, offered only Russian music: Symphony No. 2 by Borodin and Shostakovich's Symphony No. 8. The Borodin work, rightly holding a permanent place in the repertoire of orchestras, was performed with the great brilliancy and glamor it asks for. What struck one listener as not too advantageous is the present seating arrangement of the orchestra, which places the various sections on different levels. The result is that the orchestra sometimes sounds very rough, the brass section often blaring and overshadowing the strings.

A lot has been written about Shostakovich's 8th Symphony, but this reviewer still maintains that the work, although beautiful in details, is too long, discursive and, with regard to form, too loosely knit to be really substantial. There are beautiful lyrical episodes, as for example the long English horn phrase in the first movement, and there is undoubtedly a great sense for dramatic tension, but a certain tendency to repeat the same effects (sometimes effects for effects' sake) lowers the general standard of the score. Interesting in the fourth movement, *largo*, is a definite affinity with Bruckner's thematic construction. The performance was splendid and gave the score every advantage.

H. W. L.

Menuhin, Schuman, Villa-Lobos

At the Oct. 19 concert of the Philharmonic in Carnegie Hall, under Rodzinski, several notable features distinguished the occasion and made for interested listening. The orchestra was in superb form and the conductor gave every facet of his ability and every ounce of his ardor.

Following six numbers from the Handel-Harty Water Music came William Schuman's Third Symphony, the one that received the award from the Music Critics' Circle in 1941-42. The composition well deserved rehearing, for it speaks in an individual voice as to character and craftsmanship. Sincerity and strength are the chief ingredients, with no concession to easy melodic appeal or surface sentiment. Energetic drive and rhythmic vitality form the recognizable American elements of the score. The audience liked the music, and its half dozen recalls of the bowing composer represented not politeness so much as a genuine compliment.

Villa-Lobos furnished two numbers of his Bachianas Brasileiras, which are meant as a tribute to Bach expressed in the typical rhythms and colorings of Brazil. Villa-Lobos was more easily identifiable than Bach, but the result made for euphonious sound and charming atmosphere. One of the pieces, for soprano and eight cellos, had been first heard here in 1939. It is an appealing bit of tonal poetizing and was sung entrancingly by Dorothy Kirsten. The second example is a brief storiette depicting the progress of a little steam train carrying berrypickers in Saõ Paolo province. The rumbling, wheezing and hissing of the primitive contraption are humorously portrayed.

As the finale of the concert, Yehudi Menuhin played the Mendelssohn Violin Concerto, with all the surety of his musicianship and all his witcheries of tone. He was not too rhythmically secure, however, at times and there were tempo differences between the soloist and the orchestra. Nevertheless, Menuhin won ovational applause.

L. L.

Saidenberg Leads Novelties Old and New

The Saidenberg Little Symphony, conducted by Daniel Saidenberg at Town Hall Oct. 8 with excellent musicianship and imagination, helped a numerous audience to an especially enjoyable evening. The tone of this ensemble is warm, and each member of the group plays with zest and craftsmanship.

Geminiani's Concerto Grosso in C Minor was played with delicacy and beauty. In Cimarosa's Concerto for Oboe and Strings, Mitchell Miller joined the orchestra and added his impeccable technic, flexible tone and first class musicianship. The Brandenburg Concerto No. 5, in D Major, by Bach, seemed to this reporter to be played a little too fast. Artur Balsam, pianist, who carried the lion's share in the performance, did it nimbly but somewhat colorlessly. John Wummer and William Kroll were the other capable soloists.

Hymn and Fuguing Tune by Henry Cowell, a sincere work with authentic feeling for the color of a string orchestra, received great applause, for which the composer could take a bow from the audience. Samuel Barber's queerly-named Capricorn Concerto, for flute, oboe, trumpet and strings, is strong in thematic content, tinged with humor, and well planned with regard to form. Opportunities for using the color of the small orchestra, and for juxtaposing the different groups are used with telling effect. The first movement is a fugued masterpiece of counterpoint. The audience called for the uniformed composer again and again. The concert closed with the pleasant Sinfonietta Opus 32, No. 2 by Nicolai Miaskovsky. The whole evening was a treat. This group is certainly a distinct asset to the musical life of this city, and conductor Saidenberg deserves high credit for his informed and precise leadership.

Manley Premieres Bernstein Suite

At Gordon Manley's Town Hall piano recital, Oct. 13, Haydn's E flat Sonata opened the program crisply and auspiciously, and one was hopeful for an evening of excellent piano playing. Unfortunately, the rest of the concert did not measure up to its beginning. Mr. Manley has correct technic, but lacks personality and color in his performances. Beethoven's 32 Variations in C minor failed throughout to hold the listener's interest; and four Brahms numbers were rather drably sounded and without the essential emotional background. Mr. Manley gave the first New York performance of Leonard Bernstein's Seven Anniversaries. These intimate pieces are charming short sketches; one of them, dedicated to the late Mme. Koussewitzky, uses even the theme of the slow movement from Bernstein's Jeremiah Symphony. The rest of the program held *morceaux* by Prokofieff, Shostakovich, Polowikin and Liszt.

Scholz in New Works

It took Janos Scholz, cellist, almost the whole first half of the program to get into form at Town Hall, Oct. 14. After that, he delivered a splendid reading of Beethoven's Seven Variations on a Theme by Mozart, followed by the world premiere of the Duo Concertato for cello and piano by Norman Dello Joio, a work with wide-swung melodic lines and excellent construction. It deserved the strong applause that made the composer take a bow. Mr. Scholz also gave a first performance in New York of the Concert Piece for cello and string quartet by Boris Koutzen, a work fluctuating between Brahms and Debussy atmosphere, with no obvious reason for a solo cello to participate. It boils down to being a string quintet with two cellos. In the Brahms Sonata, Mr. Scholz certainly did not give his best. The impetuous first movement lacked needed intensity, and technically there was much to be desired in the later movements. The program wound up with Elégie by Fauré, Madrigal by Granados, and Introduction and Polonaise brillante by Chopin. The soloist was well accompanied by George Reeves, and in the Concert Piece by the Philharmonic String Quartet. A good house proved appreciative.

DR. ARTUR RODZINSKI with the New York Philharmonic, led concerts of Russian music and works of Villa-Lobos and William Schuman.

Ruth Posselt in Recital

The violinist Ruth Posselt and the pianist Lukas Foss are a first-class team; she, with her magnificent musicianship, perfect feeling for style and impeccable technic; he, even as an accompanist, the creative artist, who makes you feel his productive power, a pianist of the first order. This was shown in a recital by the former at Town Hall, Oct. 17. In sonatas of Handel and Bach, Miss Posselt disclosed strong feeling for the classic architecture of those works. And, strange as it may seem, the Hindemith Sonata in E also has the stigmata of a classical

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work. The Two Preludes by Shostakovitch are real cabinet pieces of violin literature. Miss Posselt gave them all the atmosphere they required, as she did also in pieces by Prokofieff, Milhaud and Bartok. In the latter, one admired the flawlessly played harmonics. The Concertstueck by Henrietta Bosmans, Dutch composer, is nourished by inheritances from Liszt (first theme), Franck and Debussy. It might be more effective if accompanied by orchestra. Robert Russell Bennett's Hexapoda (Five Studies in Jitteroptera) proved to be one of the most witty and charming short *morceaux* this reported has heard. Lukas Foss' Composer's Holiday is in the same vein. Arbos' Tango Espagnole brought the program to an official close, but a delighted audience compelled the violinist to give three encores.

Copland's Letter from Home

Later that evening, at the Ritz Theater, the first performance of Aaron Copland's Letter from Home was conducted by Paul Whiteman on one of the contemporary music programs of the Blue Network. Copland's work is simple, moving, and very definitely Copland. Reorchestrated for a normal symphony orchestra, it should make an excellent four-minute orchestra piece. This idea of the Blue Network, to inspire contemporary composers to write original works for this series, can have important results for the concert literature.

H. W. L.

Piano List by Sidney Foster

Sidney Foster's annual piano recital, at Carnegie Hall, Oct. 18, drew an audience whose impressive numbers attested the growing public following of this young artist. Mr. Foster began with the Bach-Liszt organ prelude and fugue in G minor, and went on to the Brahms variations and fugue on a theme of Handel and five etudes from Chopin's Opus 25. He then gave the first American performance of Prokofieff's valse from Opus 96 and the first performances of a Prelude To a Young Musician by Dello Joio and two Mexican Dances by Paul Bowles, completing his list with another Prokofieff number and Liszt show pieces. Mr. Foster's technic grows in stature with each appearance. Spectacular in the Liszt works, he was least fortunate in the Prokofieff interval, somewhat smudging these limnings. His best interpretation was in the Chopin etudes, where he displayed a fine romantic feeling.

Jean Watson Sings

Jean Watson, contralto, sang to a capacity audience at her Town Hall recital on Oct. 18. To that group of listeners, of which this reviewer is frankly a part, who enjoy full-bodied tone, the evening was one of unqualified delight. Miss Watson is an experienced artist possessing assurance, personal charm and a handsome stage appearance. She is further gifted with a voice of fine calibre and inherent richness. In the taxing arias, Non piu di fiori, from Mozart's Titus, Ah, quel giorno, from Rossini's Semiramide and the O Prêtres de Baal from Meyerbeer's Le Prophète, Miss Watson used her good-sized voice with the flexibility, agility and clean attack of the best coloratura tradition. It is possible that in maintaining the high tessitura necessary to the brilliant pyrotecnics of these numbers, the singer may have been compelled to sacrifice something of the innate contralto quality and warmth native to her voice, which as the program progressed took on more of a mezzo timbre. In the Lieder, some lower tones sounded veiled. In most of her work, however, Miss Watson proved that she was in complete command of her vocal resources, varying the dynamics of the dramatic phrases with an appealing and beautifully controlled pianissimo, suggesting a reserve of underlying opulence as yet untouched.

The Shakespearean Songs and the following group of selected British airs held the interest of the audience. Miss Watson here disclosed her expressive ability at its best and added several pleasing encores of the same species. The concert carried with it an atmosphere of grandeur, being tonally effective and for the most part stylistically satisfying. It is evident that Miss Watson is a singer of exceptional talent, to be heard often and always with enjoyment.

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MISCHA ELMAN
returned for his first New York recital of the season. A review will appear in the issue of Nov. 15.

Other Concerts

Willem van den Andel, pianist, played a recital in Town Hall on Oct. 9, his program made up of works by Beethoven and Chopin. A good sized audience was present.

Nicolas Kopeikine, Russian pianist, won the applause of a large Town Hall gathering, Oct. 10. The program, a lengthy and demanding one, listed Philipp's transcription of the Vivaldi D Minor Organ Concerto, Mozart's C Minor Fantasia (K. 396), Weber's A flat Sonata, the Schumann Fantasia in C Major, Prokofieff's D Minor Sonata and the Alborado del Gracioso of Ravel. Mr. Kopeikine's flowing, romantic style was best suited to the portion of his program to which like adjectives could be applied. He was not free from technical slips, but excelled in persuasive, colorful tone values.

Attractive voice and technical command made the Town Hall recital of Mary Ferguson, soprano, highly enjoyable to a large audience on Oct. 11. The voice is not large nor of extensive color range, but its quality is pure and Miss Ferguson used it with interpretative finesse. This was the New York introduction of the singer, who offered Mozart, Gluck, Scarlatti and Bishop numbers, Lieder by Erich Wolff and Hugo Wolf, and French, Spanish and English songs. Edwin McArthur was the able accompanist.

Lillian Evanti Heard

Lillian Evanti's Town Hall audience on Oct. 12 heard the Negro soprano in a program which first presented Handel, Durante and Mozart numbers; then a Hugo Wolf group; and Ah, fors' é lui from Verdi's La Traviata. Later she sang four of her own compositions—High Flight (poem by John Gillespie Magee, Jr., young American aviator killed in action), My Little Prayer (poem by Mrs. Bruce Evans, the singer's mother), The Twenty-Third Psalm, and The Mighty Rapture (poem by Edwin Markham)—and four Negro spirituals. Her voice was perhaps in its best estate in her own songs, examples of a considerable lyric gift, and in spirituals. Arpad Sandor gave good keyboard support.

Ethel Elfenbein's second Town Hall recital on Oct. 15 presented the pianist in Bach, Scarlatti, Schumann, Chopin, Debussy compositions and pieces of Anis Fuleihan, Alexander Lipsky, Dohnanyi and de Falla. Miss Elfenbein is a capable artist, an interpreter of taste and discernment, although somewhat limited at present by a narrow range of tone coloring. The audience was large and cordial.

The afternoon recitalist in Town Hall on Oct. 16 was Owen Berger, pianist, who played numbers of Purcell, Handel, Schubert, Brahms, Debussy and Liszt with serious approach to his music, if not a completely realized technique.

Tri-City Symphony Names Soloists

DAVENPORT, IA.—The opening concert of the Tri-City Symphony, Oscar W. Anderson, conductor, took place Oct. 22 at the Masonic Temple. Zinka Milanov, soprano of the Metropolitan Opera, was guest artist. Soloists for the rest of the season are Patricia Travers, violinist; James Melton, tenor of the Metropolitan Opera; and Jesus Maria Sanroma, pianist. The orchestra has a new concertmaster, Otto Jelinek of Iowa City University, succeeding Dr. Arnold Small, who is doing government work. The complete personnel is 80 players. The concert series for the season is sold out for a seating capacity of over 2,800. In addition to the regular series, young people's concerts are scheduled in each of the three cities, Moline, Rock Island and Davenport.

New Hindemith Songs to Have World Premiere

Janet Fairbank, soprano, will give the world premiere of three new songs by Paul Hindemith in her recital at Carnegie Chamber Music Hall, New York, on Nov. 16. The works have been issued by Associated Music Publishers, Inc.

San Antonio Budget Increased

San Antonio, Tex.—Now operating on a $175,000 seasonal budget, the six-year-old San Antonio Symphony Orchestra announces ten subscription concerts featuring guest artists, five special events, four children's programs, five or more concerts on tour, four grand opera peformances and twelve free performances for service men and women of this area, during its 20-week season opening Nov. 4.

Max Reiter, permanent conductor, has assembled an orchestra of a calibre excelling any in the Southwest and which may be classed among the nation's 20 leading symphonic groups.

The expanded budget and program was made possible by the San Antonio Symphony Society, in charge of raising $65,000 through public subscription to supplement ticket sales in the 6,000-seat Municipal auditorium. A total of 103,000 persons attended last season's 32 concerts.

Artists on the subscription series will be Helen Traubel, Jascha Heifetz, Zino Francescatti, James Melton, Jan Peerce, William Kapell, Gladys Swarthout, Rise Stevens, Rudolf Serkin and the Platoff Don Cossack Chorus. Jose Iturbi, Alec Templeton and Larry Adler will appear for special performances.

Operas will be presented by a cast from the Metropolitan, to include Grace Moore, John Brownlee, Frederick Jagel, Nino Martini, Igor Gorin, Lorenzo Alvary, Walter Cassell and Florence Kirk.

Steber Opens Omaha Series

OMAHA.—Eleanor Steber, beautiful and talented dramatic soprano of the Metropolitan Opera, opened the musical season in Omaha on Oct. 18, presented by the Tuesday Musical Club as the first number on its course, which is sold out every year. Miss Steber delighted even the most critical by the artistry and intelligence of her singing, by the thoughtful choice of numbers included in the program, and by her personal charm. Encores were sprinkled through the program, and many extra numbers were added at the close. James Quillian at the piano proved an ideal co-artist.

H. M. R.

Firkusny to Visit West Coast

Rudolf Firkusny, Czech pianist, was soloist with the Concerts Symphoniques de Montreal on Oct. 17 and 18. He played return engagement with the Ottawa Morning Music Club the following day and, 21, appeared in Toronto in recital under the auspices of the Czech Gymnast Society Sokol. Oct. 24 Mr. Firkusny played the Brahms Piano Quintet with the Chamber Music Guild in Washington, D. C., and immediately after started on a concert tour that will take him to the Pacific Coast.

Artur Rubinstein in Taxi Mishap

Artur Rubinstein, the pianist, was slightly shaken up in a taxi last week in New York as he was going to a rehearsal of a Toscanini concert. Although he needed medical attention, no serious mishap was sustained by the artist, who was able to give a New York recital as scheduled on Oct. 30.

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Detroit Fetes Orchestra

By AUGUST MAEKELBERGHE

DETROIT.—Over 5,000 enthusiastic music lovers witnessed the opening of the Detroit Symphony season on Oct. 12. This year the personnel of the orchestra has been augmented to 110 musicians, making it perhaps the largest orchestra in the country.

It was evident from the start that the members chosen were all of the highest calibre, bringing within the realm of certainty the most ardent dreams of the orchestra's fans.

The program was constructed with the twofold aim of pleasing varying tastes and showing off the orchestra, particularly Joseph Gingold, the new and highly talented concertmaster, Georges Miquelle, principal cellist, Dirk Van Emmerik, oboist, and the brass section, the best the ensemble has boasted in many years.

The opening number was Brahms' Third Symphony, a work especially calculated to please the conventional-minded. This was followed by Strauss' Don Juan, for the relishers of "fire and brimstone." It was indeed a pleasure to hear the latter score performed as only an orchestra of such proportions, playing in such a hall, could do it.

Following the intermission, Respighi's Gagliarda and Villanella from Old Dances and Airs for the Lute pleased the delicate-minded. The evening came to a glorious close with Ravel's second suite from Daphnis and Chloe.

Conductor Stresses National Note

Karl Krueger, the man whose administration had made all this possible, then gave the keynote for the season in a brief talk, spoken with heartfelt sincerity.

"The important thing," he said, "is not to make men more artistic, but to make art more human." Before this he had said, "What we get out of a composition is entirely between us and that work. Above all, do not let anyone influence your like or dislike of certain scores. Be as the children who come to the Saturday Children's concerts, and enjoy the music for what it presents to you.

"Europe," he said, "considers perhaps its three greatest achievements the Art of the Fugue, the Cathedral of Chartres and the U. S. A. They even take credit for us. But we are new and powerful and a nation of pathbreakers, and our inheritance is all of Europe and our own past as well.

"In Detroit especially," he concluded, "we propose a musical program that will be our own and that will harmonize with the potentialities of this great community. We have nothing to learn from some other American cities whose music is organized on the basis of Nineteenth Century Europe."

PAUL WITTGENSTEIN

Wittgenstein to Play in West

Paul Wittgenstein, pianist, will give concerts with the Roth Quartet in California during the last two weeks of November. He will also appear at the Curran Theatre in San Francisco Nov. 26, under the auspices of the Town Hall Forum of the West. On Dec. 5, Mr. Wittgenstein is to be soloist with the Amarillo Symphony Orchestra; 11, with the Waco Symphony under Max Reiter; 17, with the Houston Symphony under Ernst Hoffmann, all in Texas. This is the pianist's fourth tour of the West and Pacific Coast.

Colgate Hears Opera

NORWICH, N. Y.—The Colgate University Course, in nearby Hamilton, began with Carmen, a Leopold Sachse production, Herman Adler conducting with vim. Lucielle Browning sang the title role and was an outstanding singer-actor. Blonde Frances Yeend was the sweet-voiced Micaela, and Escamillo, sung by Donald Dickson, showed a fine voice. Irwin Dillon, who sang Jose, won applause for a clear and true voice. Minor roles were sung by Elizabeth Carron, Siroon Mangurian, Val Patacchi, Carlos Sherman, Emile Renan, Karl Laufkoetter, Walter Graf and John Jameson. The company, numbering 70, attracted a sold-out house, as was the case in Utica and Elmira on previous evenings. Many service men were in the audience. Joseph Szigeti is the next attraction, on Nov. 24.

Musical activities for the season were begun on Oct. 2, by the Monday Musical Club, Helen Oates, president. Mrs. F. W. Riesberg, chairman, provided a program performed by Alice S. Crucius, pianist, Lucy Machio Oberjat, soprano, and Gertrude Rubin, flutist, principally music by modern composers. The annual club dinner was marked by the presentation of two vases to President Oates.

F.W.R.

CHARLES EVERETT,

tenor, clearing debris from the garden of his New York home after the hurricane. Mr. Everett is the Nov. 12 soloist in the War Stamp program, over WNYC, in excerpts from Meistersinger, Carmen, songs by Handel, Scarlatti, Brahms, Coleridge-Taylor and Burleigh. Hugh Ross will be at the piano.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TtH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Maxim Schapiro, pianist, TH, E.

Nov. 2. Philharmonic-Symphony, Monteux conducting, CH, E; Virgine, Mauret, soprano, TtH, E.

Nov. 3. Philharmonic-Symphony, Monteux conducting, CH, A; Angel Reyes, violinist, CH, E; Fritz Jahoda, pianist, TH, E; New York Little Symphony, Barone conducting, CCH, E.

Nov. 4. Philharmonic-Symphony, Monteux conducting, Leon Fleisher, pianist, soloist, CH, E; Lawrence White, baritone, TH, A.

Nov. 5. Philharmonic-Symphony, Monteux conducting, Leon Fleisher, pianist, soloist, CH, A; Leon Kushner, pianist, TH, A; New Friends of Music—Gordon Quartet, with John Wummer, flutist, William Primrose, violist, Laura Newell, harpist, TH, 5:30 p. m.; David Smith, pianist, TH, E; Leonard MacSwayne, pianist, TtH, A; Alice Blengsli, pianist, CCH, A.

Nov. 6. Hilde Somer, pianist, TH, E.

Nov. 7. Philadelphia Orchestra, Ormandy conducting, William Kapell, pianist, soloist; CH, E.

Nov. 8. Selma Kramer, pianist, CH, E; Vera Appleton and Michael Field, duo-pianists, TH, E; Mary T. Bishop, pianist, TtH, E.

Nov. 9. Philharmonic-Symphony, Monteux conducting, CH, E; Elmo Russ, composer-baritone, TtH, E.

Nov. 10. Philharmonic-Symphony, Monteux conducting, CH, A; Ray Lev, pianist, CH, E; Joseph Fuchs, violinist, TH, E; Florence Takayama, pianist, CCH, E.

Nov. 11. Philharmonic-Symphony, Monteux conducting, Michael Rosenker, violinist, soloist, CH, E; Winifred Jacobson, pianist, TH, A; Nadine Waters, soprano, TH, E.

Nov. 12 Philharmonic-Symphony, Monteux conducting, Michael Rosenker, violinist, soloist, CH, A; Marian Anderson, contralto, CH, E; Edna Belgum, pianist, TH, A; New Friends of Music—Lener Quartet, with William Primrose, violist, Joseph Singer, French horn, 5:30 p. m., TH; Wellington Lee, pianist, TtH, A; Joseph Strugach, reader, CCH, E.

Nov. 13. Roman Totenberg, violinist, CH, E; Rose Eisen, pianist, TH, E; John Kirkpatrick, pianist, TtH, E; Winifred Merrill, violinist, Harrison Potter, pianist, sonata recital, CCH, E.

Nov. 14. Claudio Arrau, pianist, CH, E; Marcelle Denya, soprano, TH, E; Louise Behrend, violinist, and Dorcey Smith, pianist, first of 3 sonata recitals, TtH, E.

Nov. 15. Boston Symphony, Koussevitzky conducting, CH, E; Max Kotlarsky, pianist, TH, E; Mabel Rippel, pianist, CCH, E.

Nov. 16. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, E; Herma Menth, pianist, TtH, E; Janet Fairbank, soprano, CCH, E.

Nov. 17. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, A; Lea Karina, mezzo-soprano, and Isidor Achron, pianist, TH, E; Lawrence Chaikin, pianist, Barbizon Plaza, E.

Nov. 18. Philharmonic-Symphony, Young People's Concert, Rudolph Ganz conducting, CH, M; Boston Symphony, Koussevitsky conducting, CH, A; Richard Dyer-Bennet, folksong singer, CH, E; Mischel Cherniavsky, cellist, TH, A; Jewish National Workers Alliance concert, TH, E.

Nov. 19. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, A; Argentinita, dancer, CH, E; Jan Smeterlin, pianist TH A; New Friends of Music (Albeneri Trio Martial Singher baritone Paul Ulanovsky, pianist), TH, 5:30 p.m.; Wanda Landowska, harpsichordist, TH, E; Helen Snow, mezzo-soprano, TtH, A; Elizabeth Bolek, soprano, TtH, E.

Nov. 20. Gyorgy Sandor, pianist, CH, E; Dorothy Minty, violinist, TH, E; Tei Ko, dances of the Far East, TtH, E.

Nov. 21. Philadelphia Orchestra, Eugene Ormandy conducting, Nathan Milstein, violinist, soloist, CH, E; Anna Daube, soprano, TH, E.

Nov. 22. Boris Koutzen, violinist, TH, E.

Nov. 23. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, E.

Nov. 24. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, A; Adolf Busch and His Chamber Music Players, TH, E.

Nov. 25. Fritz Kreisler, violinist, CH, A; Marie Kosta, song recital, TH, A; Morning Freiheit, TH, E.

Nov. 26. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, A; Yehudi Menuhin, violinist, CH, E; Jan Smeterlin, pianist, TH, A; New Friends of Music (Budapest Quartet, Nan Merriman, mezzo-soprano, Felix Wolfes, pianist), TH, 5:30 p.m.; Martial Singher, baritone, TH, E; Irene Taylor Norfleet, soprano, TtH, A.

Nov. 27. National Orchestral Association, Leon Barzin conducting, CH, E; Shura Dvorine, pianist, TH, E.

Nov. 28. Witold Malcuzynski, pianist, CH, E; Stefan Auber, cellist, TH, E; Louise Behrend and Dorcey Smith, sonata recital, TtH, E.

Nov. 29. Frank Sheridan, pianist, TH, E; Charlotte Martin, pianist, CCH, E.

Nov. 30. Philharmonic-Symphony, Rodzinski conducting, John Brownlee, baritone, soloist, CH, E.

Waterbury, Conn., Civic Orchestra Plans 5 Concerts

WATERBURY, CONN.—Five concerts will be given here this winter by the Civic Orchestra of Waterbury, Mario Di Cecco, conductor. Soloists announced so far include Despina Coulfos, dramatic soprano, and Stanley Freedman, pianist. The Messiah will be performed with the Industrial Chorus as the opening performance. The pop concerts inaugurated last summer by Mr. Di Cecco were so well received that plans for a shell are now being discussed.

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THE MUSICAL PARADE

By THE STAFF

The Elusive Concerto.

A nightmare that occasionally plagues concert artists actually materialized for pianist Claudio Arrau last summer. With his plane several hours late in arriving at Santiago de Chile, he barely had time to reach the concert hall where he was to appear with the symphony orchestra.

He hurried to the stage and poised himself for Beethoven's Fourth Concerto, which he was scheduled to perform, or so he thought. To his dismay he heard the orchestra break into the opening bars of the Third Concerto, which he had not played or practiced or thought of for four months. "It was the most awful moment of my life," he said. "When I entered the hall, I noticed it seemed unheated, but I perspired more during that performance than I ever had before. Well, there I was, and with no choice, so I dove into the third." Arrau admits he couldn't remember the cadenza and had to improvise a large portion of it as he went along. In his own defense he says that on the way out he saw a billboard advertising him for the Fourth Concerto. It was the conductor who had made the error. "After all, what's a Concerto or two between colleagues?" is Arrau's comment when he tells the story.

Music and Murder.

Queena Mario's latest "whodunit" came out on Aug. 1, and is called Death Drops Delilah. E. P. Dutton & Co. are the publishers. This third and latest mystery story from Queena Mario's pen leaves the Metropolitan Opera for the first time (her first two mysteries were laid in that house.) The locale of this one is openly and frankly Mme. Mario's summer opera school in Bethel, Conn., although in a short and amusing foreword, the author admitting the locale, assures readers that though the setting is based on reality, "no murder has ever occurred at the farm—not even of music, if I could prevent it."

Tonal Tattling.

Following Oscar Levant's departure from the Information Please radio program, it is rumored that his successor may be Leonard Bernstein . . . . Leon Rothier, former basso of the Metropolitan, has been signed for a speaking role (no singing) in the now-rehearsing play, A Bell for Adano, featuring Fredric March and Margo. The New York premiere will be Dec. 6 after a short preliminary tour . . . . Enrico Caruso, Jr. is engaged to sing at Kitty Davis' cabaret (The Airliner) in Miami Beach, starting Nov. 6. What would his poppa have said? . . . . Betting is even whether Norman Cordon or Lansing Hatfield is the best teller of Southern stories . . . .

Herman Wasserman, the pianist, has written a new book of keyboard exercises, and Prof. Jacques Stueckgold has written a new book on the art and method of vocalizing. Both authors tell this parader that their pages contain material never treated before in the same way. The Wasserman volume may see early publication, but the Professor's, still in the original German, needs translation. He is looking for someone competent to do the work. "He must be thoroughly musical, and master of both languages," says the Professor.

A Falla-cy.

Alice Graham, Birmingham, Ala., correspondent of the Musical Courier, sends an item about an eight-year-old tot who was taken to a piano recital not long ago. On the program she saw the line, "Dance of the Miller—Falla." "Look, mother," piped the youngster, the President's dog is going to dance." . . . . Paul Gallico, the writer, is the son of Paolo Gallico, the pianist and composer, if you didn't know it before . . . .

A chess game by correspondence is being played by Francescatti, the violinist, and Primrose, the violist, while they are on their respective tours this season. The artists mail their moves to Dorle Jarmel, press queen of Columbia Concerts, who forwards them pronto . . . . Walter Winchell says in his Daily Mirror column of Oct. 16: "The bass fiddle player at the Onyx Club was quietly murdered last week by other Swing tooters. He was caught using a bow!" . . . . Lisa Jouvanel, in town after recent mezzo-soprano successes in California . . . . Baritone Larry White scheduled for a Town Hall recital matinee on Nov. 4 . . . . Louise Behrens doing valuable Canteen work in New York, contributing her excellent piano accompaniments gratis . . . . His doctors won't let Benny Goodman undertake any overseas tour, much as he would like to aid the Service . . . .

At Café Society Downtown, some nights ago, Marian Anderson joined in singing One Meat Ball, with Josh White, the colored guitarist-vocalist . . . . Even a worm will turn, and if any more of those jazz exponents give concerts at Carnegie Hall, the Bach Choir intends to do a program at the Copacabana . . . . Our third-from-the left Parader suggests: "Why don't some of those concert recitalists get variety into their shows by inviting guest comedians, the way it is done in radio? It would be a wonderful thing if listeners could relax between classics by hearing some of the pleasantries of Joe Lewis, Bob Hope, Jackie Gleason or Frank Fay" . . . . (News flash! That Parader has been demoted to the position of envelope-addresser.) . . . .

Notes and Notables

Mrs. Edward MacDowell will soon celebrate her 78th birthday . . . . That was Gregor Piatigorsky, buying a package of Player's Navy Cut cigarettes at the Lotos club bar. Then he rushed off to play on the Telephone Hour Broadcast . . . . By the way, the steward and maitre-d'hotel of the Lotos is Otera Manna, whose first cousin was Alessandro Bonci, the tenor. One of Mr. Manna's two sons is Edgar, aged sixteen, studying piano and singing. The father's enthusiastic hobby is grand opera . . . . The Music Critics' Circle is meeting for dinner at the Blue Ribbon, Nov. 11, and will have Dr. and Mrs. Artur Rodzinski as guests of honor . . . . Horace Johnson is just finishing a new composition for string orchestra, but stopped long enough to leave his home in the country for a visit to New York recently in order to attend the annual meeting of ASCAP . . . . Jan Kiepura spotted listening to old Caruso records in an avenue phonograph shop.

Edward Johnson, General Manager of the Metropolitan Opera Association, has announced the appointment of the Margaret Carson Agency to direct the Metropolitan Press Department for the coming year.

PASSED AWAY

GABRIEL GROVLEZ, 65, French composer and conductor, died in Paris on Oct. 24. A native of Lille, he won first prize for piano at the Paris Conservatoire, and taught piano for 10 years at the Schola Cantorum there. He was assistant conductor at the Opera-Comique from 1905, and conductor at the Opera after 1914. He conducted with the Chicago Opera in 1921-2 and 1925-6, and that company produced his ballet, La Fête à Robinson, in the former season. He had also written operas, symphonic works, piano pieces and songs.

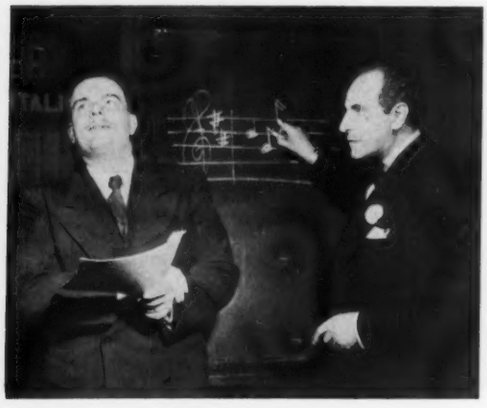
P. MARINUS PAULSEN, 57, composer-conductor, and vice-president of the Sherwood Music School, died in Chicago Oct. 23. Born in Aalborg, Denmark, he studied with Svendsen in Copenhagen and in this country at the Sherwood School and the Chicago Musical College. He made his debut as a violinist at 16 in Chicago, conducted the People's Symphony of that city, and led other orchestras as guest. He had long headed the violin and orchestra department of the Sherwood School. His works included Four Oriental Sketches, which won a $1000 prize offered by the Chicago Theatre management. He leaves his widow and a brother, Valdemar.

MARCEL SALZINGER, 60, baritone and voice teacher, died in New York on Oct. 18 after several months' illness. He studied voice in his native Vienna and in Berlin, and sang leading roles in opera houses of Berlin, Dresden, Vienna and Hamburg. He also organized his own opera company in Czechoslovakia.

After the first World War, in which he served as an officer in the Austrian Army, he came to the United States and appeared here both with the Wagnerian Opera Company, the Philadelphia Civic Opera and in concerts. In 1927 he settled in Cleveland, where he headed the voice department of the Cleveland Institute of Music for seven years. He later taught privately in New York. He is survived by two daughters, a brother, a nephew and one grandchild.

HARRY GODFREY, 54, production and copyright manager for Mills Music, Inc., New York, publishers, died on Oct. 9 at Queens General Hospital. His long connection with the music industry had won him many friends in the entertainment field. He began with the Joseph W. Stern Music Co. After several years, he joined Waterson, Berlin & Snyder, with whom he remained until that firm was absorbed by Mills Music, Inc. He leaves a widow and two daughters.

J. HUTCHISON, teacher, vocal coach, for many years choirmaster and organist at Westminster Presbyterian and St. Mark's Episcopal churches, Portland, Ore., died there recently. With Susie Fennell Pipes and Ferdinand Conrad, Mr. Hutchison inaugurated the first chamber music concerts in Portland.



SH, IT'S TELEPATHY!

Donald Dame, young American tenor of the Metropolitan Opera (left), is conveying the musical phrase that the mind-reader Dunninger is setting down on the blackboard. The singer was Dunninger's guest on one of his recent broadcasts. (Photo by Tommy Weber.)

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CHICAGO

Opera and Symphonic Openings Rouse Enthusiasm

By René Devries

CHICAGO—**The reorganized Chicago** Opera Company began its season at the Civic Opera House on Oct. 16 with an outstanding performance of Bizet's Carmen, featuring Gladys Swarthout as a glamorous exponent of the title role. Kurt Baum was a fine Jose; Alexander Sved a dramatic and rich-voiced Escamillo, and Christina Carroll a rather mild Micaela. Artistic Director Fausto Cleva held sway over the entire production, and the audience that packed the vast theater to the limit feted him royally.

Never in the long history of our resident Opera Company has anything been seen like the demand for tickets. The SRO sign has been displayed at each performance. Much of the credit should be given to Cleva, who has secured a bevy of young local singers to appear with the eminent songbirds from Manhattan whose names are powerful enough to attract our opera-minded public. He has also surrounded himself with a corps of assistants well versed in their metier, as reflected by the fine work noticed in chorus and ballet. A review of later performances will appear in the issue of Nov. 15.

Chicago Symphony Opens 54th Season

The Chicago Symphony Orchestra began its 54th season before a festive and enthusiastic audience assembled at Orchestra Hall on Oct. 12. Conductor Defauw (known as an over-conservative program builder) chose to offer a rather conventional list of compositions—Schubert's Seventh, the Mozart Magic Flute Overture, and Strauss' Zarathustre—well played in spite of the problem of assimilating ten new members since last season. Some of the blemishes noticed on opening night will probably be soon corrected. All in all, the initial concert was enjoyable if not over-stimulating.

Naomi Watson at Orchestra Hall

Naomi Watson, a product of the John Dwight Sample studios, gave a very successful recital at Orchestra Hall early in October. The young Negro contralto has made strides in her art since we last heard her at Kimball Hall last year. With Edgar Nelson at the piano, she held the interest of a friendly if not large audience during her entire program.

Woman's Symphony Presents Novelty

An appreciative audience was on hand to welcome the Woman's Symphony Orchestra in its first concert of the 1944-45 season at Orchestra Hall. Jerzy Bojanowski led the feminine band, and Thomas L. Thomas was the soloist. Bojanowski has done much in raising the performance of this group of earnest, sincere musicians. He conducted them through the mazes of a well chosen program with care and diligence, and the orchestra responded to his ministration admirably. Thomas, possessor of a pleasant and resonant baritone, scored a great success with the audience. A scholarly reading of Beethoven's Fourth paved the way for the ballet suite, Harnasie by Karol Szymanowski. The novelty on first hearing seemed a brilliant work, colorful, vigorous and strongly reflective of the life of the rugged mountaineers of Poland. At its conclusion, Bojanowski had to respond to enthusiastic applause, and the orchestra rose to acknowledge its share in the success.

VIVIAN ABELL,

Chicago soprano and choir director, will present her ensemble in concert in the spring. Miss Abell directs programs of secular and liturgical music, sung a cappella or to her own accompaniment, at Old St. Peter's Church each Sunday at high noon. She has appeared over Stations WBBM, WGES, WJJD. Last fall Miss Abell gave a song recital in Kimball Hall, and will offer a second such program in Chicago early in 1945. (Maurice Seymour Photo.)

Chicago Concert and Opera Guild in Traviata

The Chicago Concert and Opera Guild, under the direction of Silvio Insana rerently put on a good performance of La Traviata at Eighth Street Theater. Under the skillful guidance of the popular maestro the entire production had smooth sailing. Margery Sherman sang the role of Violetta pleasingly; Robert Fitz-Gerald was an adequate Alfredo, and Peter Kuhn proved to be a fairly satisfactory Germont *Père*. The minor parts were well taken. Alois Bragagnola made the most of the role of the Doctor. The ballet under Edna McRae performed with more than usual spirit, and Stage Director Joseph Tessmer helped the production to attain professional stature.

HENRY WEBER CONDUCTING.

Henry Weber, 42-year-old director of music for Station WGN, Chicago, on Nov. 11 celebrates the completion of two decades as a conductor of opera and symphony orchestras in America. On the same date the Chicago Theater of the Air, a network program he was largely instrumental in creating, returns to Medinah Temple, Chicago, to begin its fifth season of operetta and opera under his leadership. On this program Mr. Weber has presented "streamlined" versions in English of grand operas, including Carmen, Faust, Cavalleria Rusticana, I Pagliacci, La Boheme, La Tosca, Tales of Hoffmann, Hänsel and Gretel and Mignon.

This year a new music series began on WGN under Mr. Weber's direction—the hour-long Tuesday evening broadcasts of Symphony Hall, featuring the station's symphony orchestra in unabridged classical works, which originated many weeks from Orchestra Hall.

Mr. Weber, born in Chicago, studied from the age of 6 to 20 in Vienna, where his teachers included Richard Strauss. After being graduated from the Imperial Academy of Music there, he went to Bremen where he made his debut conducting a performance of Mignon. Here he came to the attention of Herbert Johnson of the Chicago Civic Opera, who in 1924 brought him to Chicago to become the world's youngest director of a major opera company. During his tenure he led the world premiere of Cadman's A Witch of Salem. Five years later, when the association ended, Mr. Weber still held this record. He left Chicago in 1929 to conduct opera at Florence, said to be the first American to serve in such capacity in Italy. He returned to become director of the newly-organized Chicago City Opera in 1933.

From April 1933 to September, 1934, Mr. Weber was a staff producer and conductor for the National Broadcasting Company. During the following summer he was guest conductor of the Chicago Symphony Orchestra, whose concerts were broadcast over WGN. In the fall he joined the network and has been with them ever since. In 1939 and 1940 Mr. Weber also served as artistic director and general manager of the Chicago Opera. One of his achievements was a production of Falstaff in English, which became the box office success in 1940. In addition to his abilities as pianist and conductor, he plays the cello, clarinet and pipe organ.

Mr. Weber married Marion Claire, soprano of the Chicago Opera, in 1929.

Large Enrollment at American Conservatory

The fifty-ninth winter season of the American Conservatory, of which John R. Hattstaedt is president and general manager, opened last month with an unusually large enrollment in all departments. This report is significant, as Mr. Hattstaedt is known for his conservatism in all matters regarding the school he has directed since the passing of John J. Hattstaedt, its founder and president.

Alexander Nakutin Pupils Heard

Alexander Nakutin, a successful teacher and a musician of unusual modesty, with his pupils, gives many recitals hereabouts. Recently they appeared at Glencoe, Ill., and delighted a

(*Please turn to next page*)

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(*Continued from page 18 Col. 3*)

large audience with a program of songs of many nationalities. Every week his group gives a program over Station WGES for the Jewish Courier. William E. Johnson gave a successful recital under his sponsorship at Kimball Hall, when this winner of the Tribune Song Festival in the bass-baritone division had the good fortune to have Robert MacDonald as accompanist. Nakutin also is sponsoring the song recital of Lola Rand, soprano, at Kimball Hall in November, when she is to have Fritzi Siebach at the piano.

Howard Will Expands Activities

In addition to the already announced Budapest Quartet and Russian Trio series in Kimball Hall, the following concerts are scheduled by Howard R. Will during 1944-45: Robert Hall Collins, baritone, in Orchestra Hall; Jane Johnson Burroughs, Camille Anderson, Elizabeth Jeffries, sopranos, and Hugo Kolberg, violinist.

Nies-Berger at University of Chicago

Edouard Nies-Berger, official organist for the New York Philharmonic Orchestra, recently gave an organ recital in Rockefeller Memorial Chapel of the University of Chicago. His appearance here was really a homecoming for it was in the city that he gave his initial American recital at Kimball Hall in 1929. Shortly thereafter he became an American citizen and was appointed organist and director of music at our Second Presbyterian Church. His recital was well attended and received.

Motorola Glee Club Featured

The Motorola Glee Club, composed of war workers at the Galvin Manufacturing Corporation, is attracting considerable attention in Chicago music circles. The group was organized originally as a recreational activity for employees, but it has attained a professional standing, and has appeared at numerous government hospitals, army camps and servicemen's rest centers, and has given programs at the University of Illinois, Chicago Medinah Temple, Chicago Tribune War Show and the American Legion National Convention. Carl O. Behnke directs this fine male chorus.

Andre Aerne to Sing with Chicago Symphony

Désiré Defauw, musical director and conductor of the Chicago Symphony Orchestra, has chosen André Aerne, 11-year-old boy soprano from the Hanna Butler Studios, to be first soloist at the Young People's Concerts in Orchestra Hall early in November.

Russian Trio Booked for Series

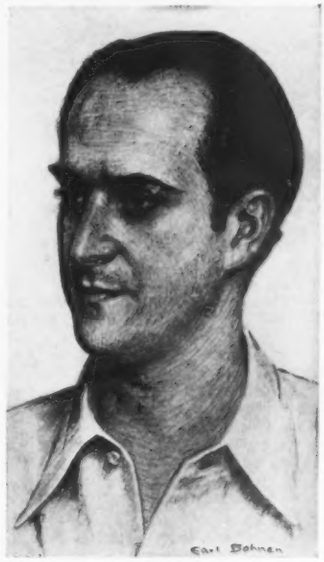
Besides appearing in three concerts at Kimball Hall this season, the Russian Trio (Nina Mesirow Minchin, founder and director; Ennio Bolognini, cellist, and Fritz Siegal, violinist) is to play six recitals at the Arts Club of Chicago under the sponsorship of Chicago Chamber Music Society. The group is celebrating its eleventh season of valued activities this year and will be heard on Nov. 1, Dec. 6, Jan. 3, Feb. 7, March 7 and April 4. The ensemble is regarded as one of Chicago's best in the field of chamber music.

IDA HARTMAN,

pianist, some time ago played for the crew of a United States warship at the Chicago Servicemen's Center. She later received news by V-mail that she had been chosen "Music Lovers' Pinup Girl" of the vessel. (Photo by G. Nelidoff.)

Czerwonky Plays His Concerto

Richard Czerwonky, head of the violin department at De Paul University School of Music, conductor of the Chicago Philharmonic Orchestra, and well known violinist-composer, finds time to fulfill many engagements throughout the season. The popular artist gave a recital at Baden Springs recently and appeared before the 20th Century Woman's Club here late in October. On both occasions he featured his own Violin Concerto in an unusually well-prepared and novel program. At Baden Springs, Mr. Czerwonsky had Magdelena Massmann as accompanist. John Wedershorn was at the piano at the 20th Century Woman's Club, where both shared success with Mona Van, soprano of the Chicago Opera Company.



GEORGE PERLMAN

Perlman Resumes Teaching After Completing Book

Chicago.—George Perlman, teacher of violin, after a summer spent in technical research is back in Chicago teaching the largest class of his career. During the summer he completed a work of ten years, entitled From the Open Strings to Paganini, and described as a codification of all basic technical phases of violin playing from the beginning of study to the threshold of the great masterpieces.

One of Mr. Perlman's students, six-year-old Elaine Donnenberg, will be heard in a Chicago recital this season. Last summer she was soloist with Peter Meremblum's Orchestra in Los Angeles, playing the Vivaldi Concerto in A minor.

Collins Writes New Work

The noted American pianist-conductor composer, Edward Collins, wrote a series of Jazz Studies called Americana, and made several arrangements of Spirituals during his latest summer vacation. Mr. Collins is putting the final touch to his Piano Sonata, which he will play in his annual spring recital here. The popular artist reports the biggest class in his long and successful career at the American Conservatory of Music this fall.

San Carlo Opera in Newark and Washington

Fortune Gallo presented the San Carlo Opera Company in Newark, N. J., on October 14 and 15, offering first Aida with Giovanni Martinelli as Rhadames; and on the second date Carmen with Bruna Castagna in the title role. From Newark the company went to Washington, D.C., for an engagement in Constitution Hall. Seasons in Minneapolis, St. Paul and Chicago have been announced as part of the organization's annual transcontinental itinerary.

Arthur LeBlanc to Tour Widely and Play with Orchestra

Arthur LeBlanc, violinist, will be soloist on Nov. 8 with the Ottawa Symphony Orchestra. In November he will also appear in New Jersey and New York. On Dec. 14 Mr. LeBlanc gives his annual recital in Montreal under the auspices of the Société du Bon Parler Français. A tour of Northwestern Canada with Richard Crooks is booked for January, and afterward Mr. LeBlanc will make a solo tour of two months on the Pacific Coast.

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SILHOUETTES: U. S. Rich in Songs of Patriotism

By MARY CRAIG

America is a land of song. And although it is a kindly land with the strongest instincts for peaceful living, some of its favorite music has grown out of war and national crisis. From the time of the colonist landings the historical records of our nation are crowded with references to songs commemorating decisive battles, great leaders, spectacular tragedies, and popular heroes. Current happenings were celebrated in song and ballad, such as the skirmishes and routs of the French and Indian War which gave us Braddock's Defeat, the Sad Death of Wolfe and a little later, the ribald border ballads of the fighting frontiersmen and army scouts.

As the spirit of the times stiffened into revolt against tyrannic rule, the Liberty Song, In Freedom We're Born, was heard. The tune was the British Hearts of Oak, the words American. (Many of our national melodies are reminiscently Old World.) The best known ditty of the Revolution is undoubtedly Yankee Doodle, originally a British tune deriding the "Rebels," but later adopted by them as a war song. Some American patriots were doing original composition—viz. William Billings, whose song Chester is still used as an orchestral and choral number today.

The Power of Song

Joel Barlow, poet-composer and army chaplain, wrote in 1775, "I have great faith in the influence of songs—one good song is worth a dozen addresses and proclamations." The patriotic songs of this period are numerous, many having sufficient merit to be sung without lapse from popularity during 170 or more years. Hail, Columbia, by Joseph Hopkinson, son of the Signer and composer Francis Hopkinson, is unique in commemorating the state of undeclared war that existed between the United States and France in 1798. The anthem America has undergone many vicissitudes. It's melodic origin is dubious, although claimed by Great Britain; in 1795 it was appropriated by a pioneer suffragette who gave us:

"God save each female's right,
Show to her ravished sight
Woman is free."

It was not until 1831 that Samuel Francis Smith wrote the poem we know and love.

Of the songs that arose in the War of 1812, two were especially popular. The American Star is forgotten today, while every school child knows The Star-Spangled Banner, now our official national anthem—with its stirring words written by Francis Scott Key in 1814 as he watched from shipboard the bombardment of our shore defenses by the British.

A story in the New York Sun of Sept. 15 states:

> The tune for the anthem was selected by George J. Heisely, a Harrisburg, Pa. instrument and clockmaker, who was also a flute player. He assisted as a Maryland militiaman in the defense of Baltimore in 1814, and saw Francis Scott Key's stirring verses soon after they were written.
>
> Heisely had his book of flute tunes with him at camp, and selected Anacreon in Heaven as an appropriate musical setting for the Scott lines. Shortly after, the song, renamed The Star-Spangled Banner, was sung at the Holliday Street Theatre in Baltimore and created a hurricane of enthusiasm.

There was a multitude of lesser airs that arose in this and later wars. John Paul Jones and Perry traditions, Indian Wars, Tripoli pirates, the Mexican War—all were written into songs. Some of these are Custer's Last Stand, Santa Ana, Remember the Alamo. Still later many appeared dedicated to branches of the United States Service, such as the Navy's fine Anchors Aweigh and From the Halls of Montezuma, the great marching song of the United States Marines.

Civil and Spanish War Days

A memory poignantly personal comes to mind when the review reaches the period of 1860-65. As a small child I listened to tales of the War between the States from those who took part in that fratricidal strife. A great-grandfather told of lying blanketless under the cold stars before the Battle of Antietam singing to keep warm. The Confederate troops had a picked quartet, of which he was a member, as was Sydney Lanier, the Southern poet. And the songs were Tenting Tonight, Listen to the Mocking Bird, Lorena and the old, old songs of Scotland. On the other side of the ridge the Boys in Blue were singing Tramp, Tramp, Tramp, We are Coming, Father Abraham, When Johnny Comes Marching Home and parodies on the tune variously known as John Brown's Body or Hang Jeff Davis to a Sour Apple Tree. This last developed into the magnificent Battle Hymn of the Republic—Mine Eyes have seen the Glory of the Coming of the Lord—the melody a hymn tune composed by a young clergyman of Charleston, William Steffe, in 1856.

THE SOLDIER SINGS. (Photo by USO-Camp Shows, Inc.)

Secession days brought us also Maryland My Maryland (Ryder Randall, New Orleans 1859) and on a more cheerful note Bonnie Blue Flag (Henry McCarthy) and Daniel Decatur Emmett's immortal Dixie (1859).

From this period dates the lively tune Marching Through Georgia. Up to this time, many of our national airs were inherited or borrowed tunes. But from 1898 and the Spanish-American War, we began to write our own melody forms. The 1898 songs are light in weight and "popular" in type. Many of them are sentimental, almost maudlin tear-jerkers. Just Break the News to Mother, Goodby, Dolly Grey, with the occasional relief of an early jazz number such as There'll Be a Hot Time in the Old Town Tonight which, we are told, the Cubans believed to be the American national anthem.

The Two World Wars

World War I produced gayer songs, healthier in spirit and illustrative of the prevailing American sense of humor and ability to accept unheavals. Over There, Pack Up Your Troubles, Put on Your Old Gray Bonnet, Alexander's Ragtime Band, I Hate to Get Up, Hinky Dinky, Parley-voo, K-K-K-Katy and for softer moods My Buddy, Keep the Home Fires Burning, There's a Long, Long Trail, Roses of Picardy. These are good songs of their type, friendly songs. Any one can sing them and have a fine time doing it. Musical purists may cavil but popular approval gives them an honored place in Americana.

Most of the songs coming out of World War II are to date uninspirational and formless. The song writers seem to be attempting to combine a vaguely spiritual, almost pious, mood with the thinly-voiced music of swing standards. There is uncertainty, an apparent groping to touch some enduring entity or to find some assurance of good remaining in a darkened, chaotic world of destitution and destruction. Perhaps the effort is sincere but the emotional result appears to be more synthetic than genuine. Some of the best known are, of course, Praise the Lord and Pass the Ammunition, A Wing and a Prayer and God Bless America popularized by radio and juke box. Also the lighter type Don't Sit under the Apple Tree and Shoo Shoo Baby, Papa's off to the Seven Seas. (This last has an amusing relationship to the old Nebraska folk tune, Shoo, Shoo, Shooye, My True Love Is Off to France.)

Army "Pop" polls indicate that only one of the newer songs is catching on. It is Lily Marlene, originally out of Germany but taken over by our boys as Yankee Doodle was in '76. Other songs the men like to sing most often are the enchanting melodies of 1860, the best of the 1914 marching tunes and folk music. The list includes Oh, Susanna, Home on the Range, The Last Round-up, Clementine, I've Been Working on the Railroad, Who's in the Kitchen with Dinah.

The range of choice is limitless. Possibly the most outstanding of the new lot are the songs written for special branches of the Service. Air-Force, Artillery, Tanks, Engineers—all have their theme songs which are sounded out with uproarious enjoyment. Now as ever, all America is singing.

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Academy of Vocal Arts Has Wide Scope

Ten years ago the Academy of Vocal Arts, of Philadelphia, was founded and its doors formally opened to singing youth. The project is one unique in the world of music as the school is the only non-profit organization devoting its resources exclusively to the complete training of exceptionally talented American singers majoring in opera and oratorio study.

On entering the fine old mansion on Spruce Street, one hears an enthusiastic babble of talk coming from the personable youngsters going in and out. Resting between classes in the attractive lounge, consulting scores and reference books in the well-equipped library or rushing down to the little basement cafeteria, they appear happily busy and earnestly engaged with themselves and their affairs.

The Director, Vernon Hammond (on leave of absence in the U. S. Armed Forces), was back for a one-day visit, and from him and from Miss Achtermann the capable Associate Director, we learned much of the fundamentals involved, the excellent prospects of the graduate students and the actual scope of the Academy's work.

"Applicants are heard in competitive audition" said Miss Achtermann, "and are carefully selected; the choice being made not on voice alone, but on indisputable qualifications for a professional career, potential musicianship, intelligence and adaptability." As the students are accepted on a scholarship basis these requirements are rigid and the standards high.

Miss Achtermann also spoke entertainingly of audition experiences and problems. "We are not captious about the audition songs. One homesick girl sang a Spiritual, Sometimes I feel Like a Motherless Child. She was accepted on vocal promise, innate musicianship and depth of emotional appeal."

The interesting brochure of the Academy lists complete courses of vocal study, solfeggio, repertoire, languages and musical analysis. In addition there are individual lessons and class work in operatic action, ranging from the acquiring of poise and posture for the concert stage to the knowledge and control necessary for operatic roles. Fundamental body-training and full instruction in the art of make-up are part of the general scheme of training.

Membership Limited

It was interesting to learn that since the number of singers accepted is strictly limited to those exceptionally gifted, it has been found possible to give specific attention to the individual. Frequent faculty consultations are held, courses are correlated and adjusted for the best possible benefit of the pupil. In this way, each young singer is kept under direct supervision and wise guidance.

Although the Academy offers scholarships to the unusually talented student, idleness, indifference, "marking time" are not countenanced. Miss Achtermann explained that studies are definitely mapped out and must be prepared by the student within a given time. "Absence from lessons must have a valid excuse. For three unexcused absences the pupil receives a week's suspension. A second offense automatically drops that name from the roster. But there is very little failure of that sort. The young singers are 'on their toes,' conscious of their good fortune and of the opportunities offered to them."

As soon as they are ready, the students are encouraged to begin professional work. Students of the Academy appeared last season as soloists with opera companies, choral societies and symphony orchestras, and in many successful recitals. Most of the students have soloists' positions in church choirs. Graduates from the Academy have been accepted by the New Opera Company, the Philadelphia Opera Company, the Philadelphia La Scala Opera Company and the Chicago Opera Company. One graduate now serving in the Armed Forces was a winner in the Metropolitan Auditions of the Air in 1943.

Founder's Dream Realized

Mrs. Clarence A. Warden, Founder of the school, and President of the Board of Directors, was encountered by the interviewer in the Academy auditorium, formerly the great ballroom of the house. She was listening intently and watching Mme. Rose Landver put the coming operatic stars through their preliminary paces. A very young Tosca with a superb voice was undergoing her first dramatic direction. And it must be admitted that for a while she was suffering far more deeply than any stage Tosca in our experience because she couldn't find the correct place to put her arms. Ten minutes of instruction alleviated her anguish.

Extremely diverted, we settled down beside Mrs. Warden to observe rehearsals and to ask a few questions between arias. Mrs. Warden is in the enviable position of being one who sees a cherished dream crystallize into reality. Hers has been the inspirational and motivating power behind the founding of the Academy and its development by a well-chosen staff. When asked how it began, she said, "I have had from early youth a great interest in the human voice and particularly in its use in opera." She spoke of her desire to have a real share in the advancement and better training of gifted American youth.

"The growth of the Academy has been slow, but now we are beginning to realize our possibilities and to enjoy the sense of successful achievement."

A glance at the brochure of the school shows a long, excellent faculty list, including well-known names: Vernon Hammond, Director; Sidney Dietch, Clytie Mundy, Vera McIntyre, voice; Karl Riedel, guest conductor; Herbert Graf, guest operatic teacher.

One feels the Academy of Vocal Art to be a place of vision, perspective and practical demonstration in the singing field.

M. C.

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Associations for Composers Announce Ambitious Plans

The League of Composers is celebrating its 22nd season by offering its membership an unusual variety in contemporary music. Orchestral works, chamber music, a large opera, a chamber opera, broadcasts of newly commissioned scores, and the publications of the magazine Modern Music are included in the society's schedule for the year.

Nearly every program boasts a premiere by either an American or European composer. League members will hear Leopold Stokowski conduct Arnold Schoenberg's new Kammersymphonie, No. 2, with the New York City Symphony Orchestra, on Nov. 21 and later in the spring they will attend the premiere of a contemporary opera which Mr. Stokowski will present at the City Centre.

The first chamber music concert presented by the League on Jan. 21 at the City Centre's Chamber Music Hall will feature young American composers, and the second, in February, offers new music by Martinu, Casadesus, Chanler and Bacon. In May the members will see the preview of a new American chamber opera, The Scarecrow, by Percy Mackaye and Normand Lockwood, a production of the Columbia University Theatre Associates and the Department of Music and Drama at the Brander Matthews Theatre, New York. Three new commissioned works will be heard over the air during the season and also a radio opera, Samson, by Bernard Rogers the composer, and Norman Corwin.

•

The National Association of American Composers and Conductors has also planned a strenuous season for 1944-45. The program includes several new fields of activity and doubles the number of concerts given in previous seasons.

The usual Sunday evening concerts will be given at the Henry Hadley Studio on the second Sunday of each month, beginning Nov. 12. The concert commemorating the birth of the founder, Henry Hadley, takes place on Dec. 20. There will be a series of evenings devoted to Musical Films at the Modern Museum of Art. Another feature will be discussion programs covering the composers' problems, in relation to radio, recordings, conductors and publishers. Most revolutionary of all is the establishment of a clearing house for American music. An entirely new approach to the problems of contemporary music will be made in a series of broadcasts over Station W.N.Y.C. called Behind the Scenes, every Friday at 5 o'clock. The program consists of an unprepared rehearsal of a new American work, presented under the leadership of Leon Barzin. Composers are invited to discuss their compositions over the air, and composer members are invited to submit new works for the broadcasts. The program committee consists of John Duke, Chairman, Norman Dello Joio, Paul Creston, and Victor Young.

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A prize of $100 has been offered by Monmouth College for a musical setting of the Forty-eighth Psalm. The setting is to be written for congregational singing, in four-part harmony and a specified metrical version. Any composer is eligible. The contest ends Feb. 28, 1945 and all inquiries may be addressed to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

It is heartening to know that American music is finding its way on European programs. Word from Boosey & Hawkes, Inc., states that Eric Bengston conducted a program consisting of Samuel Barber's Essay, Aaron Copland's ballet suite Billy the Kid, Haydn Wood's Virginia and Gershwin's Rhapsody in Blue, on July 4 at the National Museum at Stockholm, Sweden. From the same source also comes the news that Copland's Quiet City was recently performed in Basel, Switzerland . . . . Miss Pat Apgood, formerly associated with G. Schirmer, Inc., has been appointed to the Educational Department of Mills Music, Inc . . . . Elie Siegmeister is not only the musical director for the Theatre Guild's Sing Out, Sweet Land! but will score the orchestrations, direct the orchestra and chorus of the all-American musical which opens in Hartford on Nov. 9. It is due in New York early in December.

Koussevitzky will conduct the world premiere of Arthur Lourié's Feast During the Plague on Jan. 5 and 6 in Boston, and Stokowski plans to perform a new work by Harold Bauer—Siciliano for Double String Orchestra based on a theme by Purcell—at the N. Y. City Centre . . . . The first performance of Samuel Barber's songs, I Hear an Army and Love on This Shining Night, with orchestra, is scheduled for Nov. 12 by the Woman's Symphony Orchestra of Chicago with Izler Solomon conducting . . . . Franz Allers will feature music of American composers when he conducts the Denver Symphony Orchestra on Nov. 14 and Dec. 1. Barber's Adagio for Strings, Roy Harris' Two Interludes from Folk Song Symphony and The White Peacock by Griffes are to be included on his list. All the American works mentioned in the above paragraph are in the G. Schirmer Catalogue.

Paul Hindemith has composed Variations for Cello and Piano, A Frog He Went A-Courting, based on the old American folk-poem. The work was written at Piatigorsky's request and he will introduce it on his recital programs this year. There are 13 variations, each of which last about a half-minute.

NEW MUSIC

For 2 Pianos, 4 Hands

PRELUDE AND FUGUE, by Dietrich Buxtehude, Arr. by Celius Dougherty. G. Schirmer, Inc. $1.25 (two copies).

Rather formidable score opening in *allegro maestoso* vein as the prelude theme is enunciated briefly, then going on to a brilliant and admirably clear exposition of the fugue, with a final return to the grand manner at the close. Mr. Dougherty has echoed a good deal of the organ thunder and majesty in his transcription. It is a brilliant work for two scholarly and forceful pianists, interesting for the more earnest and historical-minded type of audience.

LES SONGES, Suite for Two Pianos, by Darius Milhaud. Copyright 1944 by R. Deiss, Paris, printed in the U. S. by Elkan-Vogel Co., Inc., Philadelphia. $3.

A three movement work, which opens rather unconveniently with a *scherzo*, followed by a Waltz, marked *modéré sans lenteur*, and ends with a Polka. All is fluent, charming and gay in this series of "dreams". The two pianos perform in spirited fashion, echoing one another daintily, in the opening movement, while in the Waltz one hears something of the more sober, truly French lyric music, and the final section is virtuosic and most effective—a tasteful work, fine-grained, not too weighty.

For Cello and Piano

SONATA NO. 2, by Bohuslav Martinu. Associated Music Publishers, Inc., New York. $3.

The work bears the particular touch of this composer, including the folkish reminders, sensuous harmonic color and originality of form and rhythms that make his works seem always individual. This sonata plunges at once into an animated *allegro* in which freedom of harmony and vivacity of expression are features. It leads without much pause into a *largo* of poignant sort, which develops a mood of sobriety and charm. The ending of this section is *pp*, after which the dancelike folk rhythms return for an energetic finale, *allegro commodo*. The technical demands are advanced but not excessive. The cello part has been capably edited and fingered by Lucien Laporte Kirsch, and the score is dedicated by Frank Rybka. A colorful addition to a sometimes rather drab modern cello repertoire. (18 min.)

For Viola

DOUBLE-STOP STUDIES, by Samuel Lifschey. G. Schirmer, Inc., New York. $1.25 in the U. S.

A leading player of the viola gives a relatively compact series of exercises which introduce all, or nearly all, the problems in double-stopping for the viola. Separate sections are devoted to thirds, fourths, sixths and octaves, each becoming progressively more difficult. A welcome addition to the teaching literature.

For Violin

TROUBADOUR, Op. 17, No. 1, by Samuel Gardner. G. Schirmer, Inc., New York. 75¢ in U. S.

A very effective display piece, which opens with a tripping *allegro* in moderate dancelike tempo. Then follow a lively, whirling *perpetuum mobile* passage, a graver-paced *andante*, with some passage work in higher positions, and a return to the original tempo for a brilliant finale. For so short a work, this certainly gives much opportunity for technical display and variety of mood. The dedication is to Louis Persinger, colleague and friend.

THE LITTLE FISH'S SONG, by Arensky, transcribed by Arnold Volpe. G. Schirmer, Inc., New York. 75¢. in U. S.

A charming folk quality marks this Russian transcription made by the late Arnold Volpe, who was an Auer pupil but devoted most of his latter life to conducting. The main melody is broadly and simply outlined, and later episodes include some double-stopping, graceful filigree work and a cadenza. A beguiling and musicianly work, suited for the final recital group. It is dedicated to Jascha Heifetz.

ECSTASY, by Walter C. Simon. Theodore Presser Co., Philadelphia. 50¢.

A simple little piece rather *triste* but tuneful, in 6/8 tempo, of the salon type and useful as a fairly easy violin solo. It is suitable for studio recitals and is the love theme from Mr. Simon's original score to the Hunchback of Notre Dame.

For Voice and Piano

CADON LE FOGLIE, music by Vincenzo de Crescenzo; words by Elisa C. Alfieri; G. Ricordi & Co., Inc., New York. 50¢.

An impassioned song about a dead love, recalling the blazing ardors of a night beneath the stars. It is typically Italianate in its fervor, and probably requires a Latin singer to do full justice to its melancholy passion. The top note is G above the staff.

COME TO ME IN MY DREAMS, words by Matthew Arnold, music by Gustav Klemm. Oliver Ditson Co. Theodore Presser Co., Philadelphia, distributors. 50¢.

Mr. Klemm's songs usually have effective lyrical quality and movement. This one is no exception. While the passion of Arnold's verses is not perhaps fully extracted, the setting is a melod-

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ious one with a most touching close. The range is an octave from E flat.

THE HOLY CITY, words by F. E. Weatherly, music by Stephen Adams. Carl Fischer, Inc., New York. 50¢.

One of the popular classics of American sacred song literature reappears in a handsome cover. The present arrangement is the most useful one for medium voice. Generations have responded to the stirring refrain, "Jerusalem," and there is no prospect that future ones will not continue to do so.

VOICES; music by Richard Hageman; text by Witter Bynner. Galaxy Music Corporation, New York. 50¢.

Here is an effective and singable concert number with an animated accompaniment in waltz time against a flowing but sustained vocal line. Interesting interval and chordal progressions lead to the subtle climax. The song ends with a pianissimo recapitulation of the gay waltz theme. For medium voice (E flat to F). (1 min. 10 sec.)

DREAM VISION, by Richard Purvis. Oliver Ditson Co. Theodore Presser Co., Philadelphia, distributors. 50¢.

A rather intimate but brief little song about the singer's lady fair, who appears but in a vision. The song is for high voice, ranging from F to A above staff (optional G) flat. The composer shows a lyrical gift. The dedication is to George Lapham.

I LOVE WHITENESS, (Newport Scenes No. 9), by McNair Ilgenfritz, Edward Schuberth & Co., Inc., New York. 50¢.

A highly ecstatic quality marks the poem, while the music is more or less conventional in its melodic line and use of broken chords in the accompaniment. The highest note is a G, with optional high B. The song is dedicated to Helen Traubel.

VISION DE PAIX (Vision of Peace), music and poem by Ida Franca. Covais Music Co., New York. 50¢.

This song, with both French and English text, has some likeness to the work of the French impressionists. It has a chanting, flexible type of declamation and reaches an effective climax in its setting of the words "peace of God" at the close, where the accompaniment is "like bells." A high G flat is the top tone.

For Band

TRIUMPHAL MARCH from Peter and the Wolf, by Prokofieff; arr. by Clair W. Johnson. Rubank, Inc., Chicago. Full band, $2; Symphonic band, $3.75.

A colorful and practical band version of the gay and flavorsome march from the Prokofieff score, with the words of the narrator for the final portion of the work marked in. This piece is Victor Band Series No. 404.

MEN OF IRON, Marching Song of the U. S. Armored Command, music by Larry Sherwood, arr. for band T/Sgt. William H. Beebe. Edward B. Marks Music Corp., New York. Full band, 75¢.

Another service song which has a good, hearty swing and a vigorous melody. It is here scored for complete band. The words are not reproduced in this score, but one senses the spirit of "do or die" that lies behind music.

Music Library for Radcliffe

A music library of more than 100 books, 100 scores and 750 sheets of music has been presented to Radcliffe College by Mrs. Frederic Warren in memory of her late husband, teacher of singing in New York and Madison, N. H., a member of the American Academy of Teachers of Singing and of the New York Singing Teachers' Association.

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Repeated Notes

Do you change fingers on repeated notes, and if so, why?

Many repeated note passages require no change of fingers. Change of fingers is advantageous for velocity, clarity, change of tone quality and quantity, and for shifting positions of the hand.

Long Finger Nails

Do you ever have, with young ladies of high school and early college ages, the problem of long finger nails? I know this question does not come under the head of music *per se*, but it seems to me it does concern the subject of piano teaching. What would you do about it? It is really a serious problem with me and I have met it very unsuccessfully.
A. L.

Yours is a seemingly universal problem. I, myself, have tried many methods in trying to solve it, also unsuccessfully. I now pleasantly but firmly state that the nails must be short or the piano lessons discontinued. Frequently the pupils discontinue. One girl, however, solved the problem by wearing artificial nails. The nails, a heavy bracelet and two large rings were removed and placed on the piano during the lesson. This was her solution, not mine!

Two-Part Invention No. 1

During my many years of teaching of more advanced pupils, I have found it easier to begin the Bach Two-Part Inventions with No. 1 instead of others such as Nos. 8 and 10, which are listed as the easier ones. Is there any definite reason, from a teacher's viewpoint, why I should not continue to give No. 1 first?
V. C.

Your pupils have evidently been given thorough preparation for the Inventions, if No. 1 is easy for them; so why change? Invention No. 1 is considered more difficult to play but its formal and musical content is easier to understand than that of some others, owing to the smoothness of its rhythm, its definite harmonic background and phrasing, balanced voices and contrapuntal clarity.

Memorizing for Advanced Players

A pupil who plays very well has been studying with me for a little over a year. She has never done any memorizing and, although we have tried many approaches, she is still unable to learn pieces by heart. She had planned to study music seriously when she finishes high school, in two years, but now she is so discouraged that she wishes to discontinue her study. Would it be possible that, with her fine mind and talent, she cannot memorize?
H. F. H.

The whole trouble lies in the fact that the young lady has not been memorizing from her very first lessons. There is no reason to think that she cannot do so if she is willing to begin at the beginning of memory work, which will mean starting with easy pieces. Choose something with single melody notes divided between hands, covering the keyboard, such as Climbing, by MacLachlan; then a piece with two-note chords, followed by one such as an easier Schubert Waltz, and increasingly difficult pieces with simple harmonic structure. Do memorizing at the lesson, where you can observe her use of ear, eye and touch. Visual retention will probably be most used at first, but with a clear understanding of the harmonic and formal structures of her pieces, she will find her memorizing easier, and from then on it will be a matter of patience, persistence and application.

Repeating Notes

What do you do with pupils who hesitate in their playing and then play the note several times before going on? Sometime they repeat the entire measure each time they stop. I call them "stuttering" pupils. Because so many of mine do this, I fear that I must be causing it in some way. Have you any suggestions?
W. R. R.

The repeating of notes or measures may be caused by pupils trying to play too fast; by playing too difficult music; by not being able to read ahead, or not thinking in groups or phrases. Have them play short, simple phrases very slowly. If they continue to stop, regard this as a time for concentrating on what lies ahead, and do not censure the hesitation. You may have an over-anxious attitude which makes the pupil nervous. Try and create an atmosphere of ease and relaxation, with plenty of time for all the playing. Play easy duets with these pupils, urging them to "keep going" even if a few wrong notes are played. With repetition, these notes will be played correctly and the ability to carry through the phrase accomplished.

EARLY TEACHING PIECES REVIEWED
By T. Robin MacLachlan

For Piano Solo

VICTOR HERBERT ALBUM, Edward Schuberth & Co., Inc. 50¢.

Six of the light piano compositions of Victor Herbert in arrangement for third and fourth grade. The familiarity of some of the pieces adds to their value as supplementary work. For many, the number Badinage is worth the price of the collection. The originals from which these arrangements are taken are published separately.

SWING YOUR PARTNER, by Felix Guenther. Mercury Music Corp. 60¢.

American square dances arranged for easy piano solo. The book may be assigned for study and recreation during the second year of study. Varied styles of arrangement will please many teachers who have awaited a pianistic approach to these old favorites.

CHILDREN'S BOOK by Gretchaninoff. Associated Music Publishers Inc. 50¢.

An album for the young, third grade and up. Fifteen little masterpieces in contrasted styles. A supplementary book in which simple construction has not interfered with the musical message.

SWING PRELUDE NO. 2, by T. Robin MacLachlan. Schroeder & Gunther, Inc. 40¢.

In F major and D minor, three pages, grade three, 4/4 rhythm. A smooth form of syncopated rhythm. An endeavor to answer the demand for pieces in modern popular idiom along conservative and pianistic lines. Marks of expression and dynamics should be observed carefully.

CAMELLIAS, by Ralph Federer. G. Schirmer, Inc. 50¢.

In the key of D major, three pages, grade four, 4/4 rhythm. In the first section, *tempo moderato*, large chords and short octave passages outline an expressive melody. In the second section, in faster tempo, a flowing melody line is doubled in the bass. This is a number with appeal for the great majority of piano students. Its style is conservative and ingratiating.

FRERE JACQUES' CONCERT, by Elizabeth Gest. J. Fischer & Bro. 35¢.

In the key of B major, three pages, 4/4 rhythm. The French folktune is used as basis for the whole piece. Any child who can play the scale of B major fluently can easily learn, play and memorize it. A good example of modern educational material.

POINCIANA, by Nat Simon, arranged by Louis Sugarman. Edward B. Marks Music Corp. 50¢.

Composers and arrangers perform a great service for teachers and students alike in the careful search for piano solos in music of the past and present. This selection from the modern popular literature adds a new piano solo of medium grade to our list of modern and interesting numbers.

THE ISLE OF DREAMS, by Granville Bantock. G. Ricordi & Co. 50¢.

A piece which demands expression and musical feeling rather than great technical skill. Familiar sequences of broken chords of the diminished seventh in smooth resolution are presented in an original manner. An indefinite impression is suggestive of the misty island.

RAINBOW BUBBLES, by Robert Stolz. Oliver Ditson Co. 40¢.

Four pages, in the key of B flat major, grade four, 3/4 rhythm. A sparkling waltz piece combining harmonic interest and melodic appeal. The light staccato character of the second section is in pleasing contrast with the smoothly flowing first section. Thoroughly enjoyable in study and performance.

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Washington Rallies to Music

WASHINGTON, D. C.—To the visiting Philadelphia Orchestra fell the honor of inaugurating Washington's winter concert season at Constitution Hall on Oct. 17. With Eugene Ormandy, back from Australian triumphs, conducting, the orchestra offered a varied program, opening with the majestic Handel-Harty Royal Fireworks Suite. This was followed by the Schubert Unfinished, a bit of programming which caused advance grumbling in some quarters but was more or less vindicated by a sterling performance of the work. As long as this masterpiece is being subjected to innumerable well-meant manglings by incompetent groups it is perhaps a kindness to composer and jaded listener alike to present it occasionally with its beauty unmarred. The concert continued with the Classical Symphony of Prokofieff, Griffes' White Peacock, William Primrose's arrangement of Mendelssohn's Scherzo in G Minor (from the String Octet in E Flat), and concluded with a vigorous performance of Strauss' Till Eulenspiegel.

The San Carlo Opera Company was presented in Constitution Hall under the auspices of the Federal Employes' Recreation Council in performances of Aida, Carmen and La Traviata, conducted by Nicholas Rescigno. Leading roles in Aida were sung by Mobley Lushanya, Margery Mayer and Sidney Rayner. A feature was the participation in the triumphal scene of the Washington Choral Society. Bruna Castagna and Tandy Mackenzie were the principals in Carmen, and Mary Henderson, Mario Palermo and Mostyn Thomas sang the leads in Traviata.

Chamber music concerts at the Library of Congress began late in September with the appearance of the Budapest String Quartet, assisted by Simeon Bellison, clarinetist. The program included the Mozart A Major Quintet, the Debussy Quartet in G Minor, and Brahms' B Minor Quintet. Two weeks later the Budapest group returned to present an all-Schubert program, with the assistance of Daniel Saidenberg, cellist. Adolf Busch and Rudolf Serkin offered one of their eagerly awaited sonata recitals in the same place, playing the Mozart E Flat, Brahms G Major and Beethoven Kreutzer sonatas.

William Masselos, young pianist, gave a polished performance at the National Gallery of Art. At the Phillips Gallery concerts have been resumed, and recent artists included Betty Baum, pianist; Henry Gregor, who gave a lecture-recital on Scarlatti, and Etelle Lorenne, soprano. L. M.

Dell Officers Elected

Henry E. Gerstley, Philadelphia business executive and patron of music, was re-elected president of Robin Hood Dell Concerts, Inc., at the board of directors' annual meeting. David Hocker, Dell general manager for the past four years, was re-engaged for another year and named to continue as secretary of the board. A successful 1944 season was reported and plans for the coming year discussed. Dimitri Mitropoulos has been appointed musical director and permanent conductor with full charge of artistic policies for the 1945 series.

Re-elected as first and second vice-presidents were Fredric R. Mann and Judge Gerald F. Flood, and, as treasurer, E. Raymond Snedaker. Again serving as directors are: Judge Francis F. Burch, Meyer L. Casman, George B. Clothier, Mrs. Russell Duval, Gertrude Ely, Mrs. John White Geary, Nathan Hamburger, John Harvey, Lt. Charles H. Hindley, U.S.N., Lt. Henry P. McIlhenny, U.S.N., Frank Murdoch, Mrs. Nicholas Roosevelt, Mrs. Eugene B. Simonin, F. H. Strawbridge, Jr., Mrs. William T. Tonner, Mrs. Charles R. Tyson and Lt. Curtin Winsor, U.S.N.

The board authorized Hocker to arrange for a seven weeks' series and a schedule of 28 concerts. The policy of featuring the finest soloists was approved and agreement reached that the series should include seven weekly "Pop" concerts.

National Grand Opera Company Appearing in East

Giorgio D'Andria, director of the National Grand Opera Company, has returned from the West Coast and is presenting his organization in the East. Their season opened Oct. 16 in New Haven, Conn., with Verdi's La Traviata. Dorothy Kirsten was in the title role. Mr. D'Andria is preparing a tour of the Middle West, beginning in February. The company was introduced by Mr. D'Andria in Los Angeles during July and August in a season in the Philharmonic Auditorium. Operas given were Aida, Carmen, La Traviata, La Boheme, Lucia, Il Trovatore, Cavalleria Rusticana and Pagliacci in a double bill, Tosca and Faust. The casts included Zinka Milanov, Norina Greco, Frances Marion, Josephine Tuminia, Winifred Heidt, Lucielle Browning, Kurt Baum, Norberto Ardelli, Corporal Eugene Conley, Alexander Sved, John De Surra, Nino Ruisi, Nicola Moscona, Sandro Giglio. The conductor was the late Angelo Canarutto. Staging was under the direction of Armando Agnini. The National Grand Opera has built its own specially designed scenery for 15 complete operas. The scenes, painted by Eugene Dunkel Studios, were under the personal supervision of Mr. Agnini.

Oberlin Features Choral Concerts

Oberlin, O.—Glee club activities continue at Oberlin College, though most of the male voices now emanate from uniformed chests. About 46 of the 57 male voices are drawn from Oberlin's large Naval V-12 unit. These, with 30 women, comprised the 1944 summer group, an increase of 12 singers over last year's ensemble. Programs were given three times a semester. Gone is the pre-war "tour," when the college sent its glee clubs to sing for schools and churches in other towns. Jack E. Wirkler, associate secretary of the college, has been director of the clubs during the entire 26 years of their existence.

FRANCES MARION,
19-year-old soprano, made her operatic debut as Mimi in La Boheme with Giorgio D'Andria's National Grand Opera Company at the Philharmonic Auditorium, Los Angeles, in August. During the Company's season there Miss Marion also sang Marguerite in Faust. (Photo by James Abresch.)

Utah Orchestra Plans Season

By C. B. HARRISON

SALT LAKE CITY, UTAH—Two guest conductors, three concert artists and the Ballet Russe de Monte Carlo will feature the fall-winter series of the Utah State Symphony Orchestra under a double performance system.

Two performances of each event will be presented at 2,000-seat Kingsbury Hall on the University of Utah campus in order to accommodate the hundreds who have been turned away from the popular symphony events in the past. The ballet, with an orchestra augmented with local symphony members, is scheduled to open the series November 3 and 4. A change of program is slated the second night.

Both guest conductors, Jose Echaniz, Cuban pianist-conductor, and Dr. Nicolai Malko, Russian-born conductor of the Woman's Symphony Orchestra of Chicago, will appear late in the season. Echaniz is scheduled Feb. 6 and 7, while Dr. Malko comes for the finale, April 3 and 4.

Hans Heniot, permanent conductor, will conduct the orchestra at the other three events. Andor Foldes, Hungarian pianist, will appear as guest artist on Nov. 28 and 29, featuring a concerto by LeRoy Robertson, Utah composer, who will direct the number. Mischa Elman, violinist, will be guest artist on Jan. 2 and 3, while Grant Johannesen, Salt Lake pianist, who made his Times Hall debut in New York last April, will appear with orchestra on March 6 and 7.

Mr. Johannesen was heard in a special pre-campaign concert of the Salt Lake Civic Music Association as one of the September music highlights here. Later he performed three evenings of concertos at the McCune School of Music and Art, where he first trained under Mabel Borg Jenkins. Johannesen is a student of Robert Casadesus.

Civic Music Association's drive opened with Nathan Milstein, violinist, and Ezio Pinza, leading basso of the Metropolitan Opera Company, booked for appearance. Three of four additional events are to be scheduled at the close of the membership campaign.

Another September music feature was the initial appearance in Salt Lake of Marcus Hall, Negro baritone, with the Orpheus Club, 54-year-old Salt Lake male chorus. Artist and chorus joined in arrangements of Handel's Where'er You Walk and the Pilgrim Song of Tchaikovsky. So well was the chorus received that it was signed to appear with Jennie Tourel soprano, and Roland Hayes, tenor, in later concerts.

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Activities of the Artists

Percy Grainger, pianist-composer, will appear in a volunteer concert under the auspices of USO-Camp Shows at Sedalia Army Air Field, Warrensburg, Mo., on Nov. 2.

Carroll Glenn, violinist, will give her first Boston recital on Nov. 4 at Jordan Hall. She is scheduled for a Carnegie Hall recital in New York on Dec. 2.

Fritz Mahler has been engaged by Blevins Davis and Lorraine Manville Dresselhuys as musical director for the Fritz Kreisler operetta, Rhapsody, which opens at the Century Theatre, New York, Nov. 6. Mr. Mahler has appeared as guest conductor with the Boston Symphony and other leading musical organizations.

Charlotte Boerner, soprano, recently appeared at Hollywood Bowl in a benefit for Jewish Welfare for the Aged. On Oct. 1 she sang over station KMPC for the War Chest, before leaving on a concert tour.

B'nai B'rith War Service Committee of the Metropolitan Council of Greater New York continues to donate portable organs to the U. S. Navy for the use of its fighting men on board ship and abroad. The committee for Greater New York is headed by K. B. Weissman.

Leonora Rae, mezzo-soprano, pupil of Lucie Lenox of New York, is now a member of the Footlight Favorites, a quartet whose other members are John Dudley, John Brownlee of the Metropolitan Opera and Adelaide Abbott. They were heard on Oct. 20 in Buffalo, N. Y.

Maria Kurenko, soprano, appeared in October on the Celebrity Series in Winnipeg and Minneapolis with Martiai Singher, baritone of the Metropolitan Opera. On Oct. 25 she sang in Chicago with the Chamber Music Orchestra, under Nicholas Malko.

Mario Berini made his debut with the Chicago Opera on Oct. 18, singing the leading tenor role in Traviata. Mr. Berini has been tested by MGM for the screen version of The Gypsy Baron.

H. Walter Hatchek, pianist, accompanied Dorothy Averell, violinist, and Neville Landor, baritone, on Oct. 26, at a Music Convention held in East Greenbush, N. Y.

CHARLOTTE MARTIN,
pianist, will give a recital Nov. 29 at Carnegie Chamber Music Hall, New York, and will appear as guest artist with the Bach Choir of Pittsburgh in December. Miss Martin recently played over Station WNYC. (Photo by Volpe.)

Jennie Tourel, Metropolitan Opera mezzo-soprano, made her initial bow on the Great Artists Series of the Telephone Hour on Oct. 16, over NBC.

Virginia MacWatters, coloratura soprano, will follow her current engagements with the San Francisco Opera with an appearance as soloist with the Los Angeles Philharmonic in November. She will also give concerts at Mills College, Oakland, Cal., and at Colorado Springs, Colo.

Regina Resnik, newly engaged soprano of the Metropolitan Opera, will tour with the Columbia Concerts production of Carmen in Michigan, Ohio, Pennsylvania and Canada. After her debut at the Metropolitan, concerts are scheduled for Miss Resnik in Toronto, Albany, N. Y., and cities of Michigan. An extensive concert tour is planned for her in the spring.

Enya Gonzalez, Philippine soprano, is on tour with the Columbia Concerts Inc. production of Bizet's opera Carmen, in English. She alternates with Maxine Stellman in the role of Micaela.

Primrose Tour to Feature Berlioz Novelty and New "Strad"

William Primrose, violist, will play Berlioz' Harold in Italy with the Boston Symphony Orchestra under Koussevitzky in Boston on Nov. 10 and 11. He will also play Ernest Bloch's Viola Suite, the first time he has done the composition with its orchestral accompaniment, although he has recorded the viola and piano version. Last summer in Berkeley, Calif., the violist went over the score with Bloch, who made several technical changes in the parts. At the Boston concerts Mr. Primrose plays for the first time in public the "Macdonald" Stradivarius viola, loaned to him by a friend.

The artist's 1944-45 tour comprises 60 engagements in the United States and Canada, 15 of them with the tenor Richard Crooks. His recital programs will also include Harold in Italy in the Liszt transcription. This rare edition for viola and piano was presented to him by Edward Bachman of the NBC Symphony after Mr. Primrose had performed the Berlioz work under Toscanini.

Northwest Arkansas Symphony Formed under William Hacker

A new orchestra, the Northwest Arkansas Symphony, has been formed under the sponsorship of the University of Arkansas with William Hacker as conductor. Concerts have been given in Fayettville, Springdale and Rogers, Ark., with the programs including the first performance of Color-Harmony, composed by John S. Glasier of the music faculty of the university. Plans for the orchestra call for some 15 concerts through northwest Arkansas, including Fort Smith and Fayetteville. One program of American music is projected, featuring works by composers of Southwestern states. Mr. Hacker will appear as pianist-conductor in the Grieg A Minor Concerto.

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Key-Shelton, Maud	Voss, Adele

EMANUEL LIST,
basso of the Metropolitan, opens the concert series at Hunter College, New York, on Nov. 4. (Franklin Photo.)

Francis Rogers Artists Appear

Francis Rogers, New York baritone and voice teacher, announces current activities of several of his pupils. Jean Carlton is soprano soloist of the First Presbyterian Church, Greenwich, Conn. She is now touring the Middle West with a miniature production of Carmen in which she sings the role of Micaela. In the same production Gean Greenwell, in addition to his duties as Narrator, impersonates Escamillo. Carol Brice, contralto, is soloist in Trinity Congregational Church, East Orange, N. J. She gave a song recital Oct. 17 in Sprague Hall, New Haven, Conn., under the auspices of the Yale Department of Music. Miriam Dugan, contralto, is soloist in the Hitchcock Memorial Presbyterian Church, Scarsdale, N. Y. Angelene Collins was soprano soloist in the Brahms Requiem at the First Presbyterian Church, New York, Oct. 29. William Gephart, baritone soloist at the First Congregational Church, Brooklyn, may be heard regularly on the air in the program Friday on Broadway. Adolph Anderson, baritone, will be heard this winter as The Sailor in the musical version of Rain scheduled for Broadway.

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IN SCHOOLS AND STUDIOS

HAROLD HENRY,
pianist and teacher, in his New York studio with "Fox Red Filip O'Tapscot," his champion Welsh corgi, that won first prize in the 1940 Westminster Dog Show at Madison Square Garden. Mr. Henry will be heard in his annual recital series at his studio this season. (Photo by Frank H. Bauer.)

Nabokov Added to Peabody Faculty

BALTIMORE—Nicolas Nabokov, Russian composer, has been appointed to the faculty of the Peabody Conservatory of Music, of which Reginald Stewart is director. Mr. Nabokov takes the place of Nadia Boulanger as lecturer and teacher in composition while she is on leave of absence. Mr. Nabokov, born in St. Petersburg, has lived in this country for several years, and his two symphonies and symphonic suite have been played by leading orchestras here and abroad. His American ballet, Union Pacific, based on popular American tunes of the period, was premiered here by the Ballet Russe de Monte Carlo. His Biblical Symphony will be given two performances in December by the Baltimore Symphony under Reginald Stewart. In November the International Ballet of New York will perform his The Last Flower under his baton. This ballet was written three years ago in collaboration with James Thurber. Since coming to America Mr. Nabokov has taught at the David Mannes School of Music, New York; been head of the music department, Wells College. In addition to his new post at Peabody, he continues as director of music and tutor in the liberal arts at St. John's College, Annapolis, Md.

Eighteen students from six states have won scholarship awards at Peabody. These awards are made after competitive examinations before the departmental faculties. They are for a period of one to three years and besides free tuition in the major subject they include such supplementary studies as the director things necessary. Winners are required to give public recitals at the close of their scholarships. The following awards were made.

Three-year Scholarships:

Boise Composition Scholarship, William Pursell, California; Brooks Violin Scholarship, William Steck, Illinois; Woods Voice Scholarship, Rilla Rowe, District of Columbia; Peabody Voice Scholarship, No. 1, Margaret Freed, Pennsylvania; Alumni Piano Scholarship, James H. Wright, District of Columbia; Peabody Piano Scholarship, No. 3, Gloria Whitehurst, Virginia; Peabody School Music Scholarship (Choral), No. 1, Doris Cook, Baltimore; Organ, No. 2, Dorothy Quennell, Baltimore; Bassoon, No. 1, Joseph H. Smiell, Pennsylvania; Clarinet, No. 1, William Bill, Pennsylvania; Flute, No. 1, Sidney Futterman, Baltimore; Oboe, No. 1, Bernard Morrow, Baltimore; Viola, No. 1, Stanley Skovron, Baltimore; and Violoncello, No. 1, Eva Frantz, Baltimore.

One-year Scholarships:

Bassoon, D. Nowak, Baltimore; Double Bass, John McCullough, Virginia, and Joseph Titelman, Baltimore; Piano, Alma Fink, Baltimore.

Minneapolis College of Music Artists Heard

Minneapolis.—Patricia Hauke, soprano, pupil of Louise Lupien Jenkins of the Minneapolis College of Music, is soloist for the all-Friml program to be given in the Minneapolis Auditorium, Nov. 1. Miss Hauke appeared as soloist in the all-Strauss concert recently presented in Minneapolis under the direction of Oscar Straus.

Jenny Cullen, violinist, member of the Minneapolis Symphony Orchestra and of the violin faculty of the Minneapolis College of Music, lectured at a recent college assembly program.

HANS GAERTNER

Gaertner Teaching Voice in N. Y.

Hans Gaertner, Viennese vocal coach and teacher of several leading singers in Europe, is conducting a studio in New York. Among his pupils is Margit Bokor, former Metropolitan Opera soprano. Mr. Gaertner was born in Vienna and first studied voice teaching with his father, Edward Gaertner, prominent coach, to whom he later became assistant. He has studied many branches of music, working under Leschetizky, Auber, Schoenberg and Weingartner. His general education was received at the University of Vienna. Mr. Gaertner has conducted at the Vienna People's Opera and the Düsseldorf Opera.

Queena Mario Pupils Heard

Voice students of Queena Mario of New York are appearing in opera, concert and radio. John Baker sang with the Montreal Opera in Montreal, Toronto and Ottawa, returning to New York to take up activities as star of Steel Horizons, WOR's new program on Sunday evenings. During the summer Mr. Baker sang in Yonkers, Mt. Kisco and Asbury Park; at bond rallies and USO shows; and was three times soloist on the World of Song over the Blue Network.

Audrey Bowman will take the title role of Aida with the Hartford Opera on Nov. 1. Miss Bowman was soloist in The Messiah with the John Harms Choir on Oct. 10 at Rutgers (N. J.) Presbyterian Church. She was a recent soloist on the World of Song. Vivian Bauer will take the role of The Witch with the Montreal Opera in December. On Sept. 17 she was heard over WABC in New Voices in Song. Another broadcast for Miss Bowman was on Great Moments in Music over the same station. Dorothy Stahl sang the opening musicale of The Music Club, Lynchburg, Va., Oct. 5. Annette Burford was guest artist on John Baker's program, Oct. 15. This summer she sang Filina in Mignon and the Doll and Antonia in Tales of Hoffmann with the Chautauqua Opera, and also was soloist with the Chautauqua Symphony. Andzia Kuzak appeared in operetta in Dallas; at the Paper Mill Playhouse, Millburn, N. J.; and in Detroit. Ethel Barrymore Colt made her concert debut in Syracuse, N. Y., Aug. 5. Miss Colt is now on a four week tour of the South and Southwest in lecture recitals. Catherine Aspinall has joined the voice faculty of the Juilliard School of Music. For two years Miss Aspinall has been assistant to Anna Hamlin, head of the voice department of Smith College.

Emmy Joseph Singers Booked

Artist-students from the New York voice studio of Emmy Joseph are appearing in several Broadway musicals, in night clubs and radio productions. These affiliations are: Ann Dennis at Club 18; Marjory Goodney in Naughty Marietta; Helen Sessler, Gilbert and Sullivan Singers; Richard de Vaultier, Carmen Jones; Hugh Holt, Radio City Music Hall; Vincent Henry, The Seven Lively Arts; Allen Sharp, The Seven Lively Arts, and the Latin Quarter; David Goldstein, Rosalinda. Three singers now in service were also active. Ben Siegel was in Rosalinda; Erwin Charles sang with Fred Waring's Glee Club; and Manfred Hecht was in the Ziegfeld Follies. The former two are now in the Navy, and the last-named in the Army.

Concert Series for Columbia

The Institute of Arts and Sciences of Columbia University announces six concerts to be held in the McMillin Theatre this season. Artists appearing are: Grace Moore, Nov. 18; Bronislaw Huberman, Dec. 16; Martial Singher, Jan. 20; Budapest String Quartet, Feb. 3; Robert Casadesus, Mar. 10; 9 O'clock Opera, Apr. 14.

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